This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

THE

Normal Music Course.

BY JOHN W. TUFTS AND H. E. HOLT.

THIRD READER — FOR MIXED VOICES.

WITH APPENDIX.

SILVER, ROGERS, & CO., PUBLISHERS,

50 BROMFIELD STREET, BOSTON.

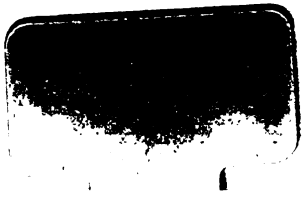
NEW YORK: 9 Bond Street. CHICAGO: 122 & 124 Wabash Ave.

E ... T 5018.57.537

Harvard College Library

FROM

Julian R. Wakefield



3 2044 102 871 282

THE

NORMAL MUSIC COURSE

A SERIES OF EXERCISES, STUDIES, AND SONGS, DEFINING AND ILLUSTRATING THE ART OF SIGHT READING; PROGRESSIVELY ARRANGED FROM THE FIRST CONCEPTION AND PRODUCTION OF TONES TO THE MOST ADVANCED CHORAL PRACTICE.

THIRD READER

FOR MIXED VOICES.

BY JOHN W. TUFTS AND H. E. HOLT.

SILVER, ROGERS, & CO., PUBLISHERS,
50 BROMFIELD STREET, BOSTON.
NEW YORK: 9 Bond Street. CHICAGO: 122 & 124 Wabash Ave.
1887.

Educ T 5015.87.5[illegible]1

HARVARD COLLEGE LIBRARY
GIFT OF
JULIUS R. WAKEFIELD
FEB 25 1932

THE THIRD READER is intended for mixed and boys' schools, and presents difficulties of the same grade as those of the Third Reader which has been prepared for female voices.

COPYRIGHT, 1885,
BY JOHN W. TUFTS AND H. E. HOLT.

PRESSWORK BY BERWICK & SMITH, BOSTON.

Preface.

In THE NORMAL MUSIC COURSE a continually progressive system of study is presented by means of charts and books, of which the following is a short review:

1. A collection of Rote-Songs of the simplest character, adapted to the capacities of the youngest children.

These songs have easy instrumental accompaniments. The real work in sight-reading begins with the charts, a thorough study of which should precede the use of the Readers and Supplements.

2. A Manual for the use of teachers and students, in which the principles of study, with reference to sight-reading, are explained in a clear and concise manner. It is believed that, with the Manual and Charts, any one skilled in teaching other branches can easily follow the routine to a successful result.

3. The first series of Charts, in which the simplest problems of tune and time are illustrated.

The time-names, as introduced in the Course, are a necessity, and are the simplest explanation of the different varieties of rhythm. From an examination of the Manual it will be seen that the whole subject is graphically presented by the use of a single pendulum to be seen by the class, and that the introduction of the syllables gives the accent and time value of each note. As the scale is the unit in thinking the pitch of sounds, so is the measure the unit in thinking time-values.

It has been well said that "the more time is beaten the less it is kept," and when singers do so in elementary work they have an obstacle rather than help. The teacher may do so for unity of action after a clear conception of accents is established. The singers must at first gain an idea of regular accents, and relative length of sounds, and these are given in the simplest manner by the time-names.

These Charts form the basis of all work, and are intended to show the underlying principles of correct teaching, and to introduce the leading difficulties in study.

4. THE FIRST READER. The first half contains many short exercises or studies for a single part, and very simple songs for illustration and recreation.

In the second part of the book will be found the melodies of the *Rote-Songs*.

5. THE SECOND MANUAL is especially prepared for the charts. In this Manual the most careful directions are given to teachers and students, which, if literally followed, will abundantly show that the obstacles usually met with are not in the musical language or notation, but in the manner in which it has been studied. Carried out as here suggested it will be found to be very simple and interesting.

5. The second series of Charts, comprising and developing the use of greater complications in melodies, single or combined. With these are applications of the time-names of corresponding difficulty. The nine keys that are used are exemplified in studies and exercises for a single part, in duets and trios, with songs which serve as illustrations.

At the end are studies and songs introducing the F or Bass clef, a slight departure from the regular routine

6. THE SECOND READER, in which all the preceding principles are developed in detail, with many exercises arranged in progressive order. Each exercise or song introduces its own special difficulty. In the composition, the *melody*, either singly or in combination, is the leading idea, making the contrapuntal effect in pure harmony as prominent as is consistent with bright and varied rhythms in regular forms.

In the studies are many irregular forms (in number of measures, etc.), which are purposely introduced in order to show varieties in phrases, such as are to be found in the compositions of all writers from the earliest masters to those of the present day. Deviations of this kind are valuable in every form of musical composition, and should never be neglected.

7. THE THIRD READER introduces all the keys, and is especially designed for the use of schools where a part of the voices have changed from soprano or alto to tenor or bass. The representation of tones upon the F clef is shown in the second set of charts, and in the *Second Reader*. The notes for the alto are given as before, but the same are also represented with the F clef so that the singers may see them in both forms, and thereby become almost unconsciously familiar with the lower presentation.

No harm can ensue from this doubled melody in alto, and tenor, or bass, and either part can be omitted when there are no voices for the part. For instance, the altos may sing the lower soprano part, the tenors and basses uniting upon the bass or F clef; or the bass and tenor part may be omitted, giving a trio by sopranos and altos.

Should there be in the class a few boys whose voices are changed, they can sing the doubled lower melody. In this way there would be variety, and those who had been accustomed to the representation upon the G clef would see it in its new form, and easily learn it as thus presented. All this would be in accordance with the idea given from the outset.

Attention is directed to the series of exercises, Nos. 1–91, which are deemed of the greatest importance as a preliminary study and practice every day. These should be pursued with much care. The idea of modulation is shown from every letter, but the representation should be made familiar, so that from any letter of any major scale the rest of the series of notes above or below may be completed and given without the slightest hesitation.

As a preliminary exercise to these the Modulator and Charts should be taken up for a few minutes every day.

These short melodies are introduced in order to give the intervals a melodious character in different forms of measure. They are written in simple forms, as the tone relations of the major scale are the chief objects of study. Varieties of rhythm and time, with the time-names are fully shown in the *Second Reader* and *Manuals*, and it is advisable that a careful study of these should be made before beginning with this book.

There will be found a great variety of measure, and in the exercises or studies are combined many forms of melody which are introduced afterwards in the songs.

Too little use is made of minor keys and melodies. Such keys are very interesting, and they will, when known, give much pleasure to students. If the proper study is made they will not prove to be difficult or troublesome. They need only to be known and *felt* to be enjoyed. We are confident that great gain will be derived from this added variety.

In the SECOND READER many studies and songs were introduced for practice upon the F clef.

Some of these have been incorporated here. Being in a simple form much profit may be gained from their use.

8. The THIRD READER, with illustrative studies for soprano and alto voices, is of the same grade as the *Third Reader* for mixed voices.

Among the exercises and songs will be found difficulties somewhat in advance of the preceding books and charts, all of which will prove to be in the natural order suggested in the system of practice.

9. A collection of trios and quartets, selected from the best sources, and arranged carefully for female voices.

Except in a limited way, but little music has been written without the aid of an accompanying instrument. Independence in sight-reading and singing can only be gained by mental work directing the voice. An anticipation through representation upon a musical instrument induces and encourages the imitative faculties, and this is but rote singing of a higher order. As the object of this course is the mental study of musical effects, the use of an instrument should be avoided, and a pitch-pipe giving a single tone is all that will be necessary.

Modulation is so carefully indicated and followed in the earlier stages that any singer can gain the desired key-note from any given sound.

In compositions where an accompaniment is given, the voice parts should be studied and executed without the instrument before the latter is brought into use.

This mode of study may seem a difficult task, but we feel that the practice of singing music should be raised to a higher standard, or at least on an equality with any other language that is taught and practised.

The various Readers are prepared as grammars, to introduce in each successively the difficulties to be found in the ordinary forms of writing, and they cover the ground, over a wide range, from the simplest exercises to the greater difficulties of glee, part-song, opera, and oratorio.

Our musical language is inexhaustible, and but a minute portion can be illustrated in the five Readers and Supplements of the course; yet we believe that the key will be given that will enable students to overcome all ordinary difficulties, and make them good readers mentally and audibly.

Absolutely tuneful singing must be the aim, and the notes of the major scale should be positively fixed as facts, and after the succession as a scale is sure, comparisons should be made in conjunction with other notes. These can be found in the numerous exercises introduced in the *Second Reader*. Such comparisons or contrasts made through combinations of the notes of the major or minor scales, will, if carefully practised, serve to correct any tendency to deviations in the pitch. Teachers will notice the pleasure shown by the class as the varied transitions from discord to concord are made.

When true intonation has been attained in the preparatory studies we would advise a *silent* study of the *notes* of the song, testing the same afterwards by singing them without words. In doing this, careful attention should be given to the accents and rhythm. The words of the song may then be taken up, their sentiment and meaning explained, and then applied to the music that has been prepared.

After all this has been accomplished, we should advise singing, as far as may be possible, the song from memory, making every requisite light and shade. A trio studied and sung in this manner will produce an effect that is fresh, and seemingly spontaneous, arousing in the listener sympathy *with*, rather than *for*, the singers. An erect position and freedom of action will take the place of the anxious look, the watchful eye, and drooping posture.

These may seem to be small matters, but let us remember that we are striving to

acquire in our system the same certainty of concerted action that is so easily attained in the reading of our mother tongue.

If the conceptions of tune and time are absolutely sure, it will be no hard task to add the requisite variety of rapidity or force, and give the whole a *musical* and not mechanical rendering.

Let us make our way very slowly and surely, and through these lessons for study acquire the skill to contribute at sight the assistance needed in singing any ordinary compositions. In this way the painful and tiresome repetitions may be avoided, which are simply the work of rote-singers, and the musical language will make its appeal to the eyes and ears as rapidly and certainly as the English language does to the ordinary scholars in the school.

One is not musically skilled until he thoroughly knows how the notes will sound as he mentally reads them, or knows the exact representation when he simply hears them.

In the Readers there may (to the eye) seem to be repetitions of melodies and harmonies; but careful study will soon show differences, more or less marked, that are essential to progress.

These variations are either combinations of concords or discords, novelties in time, or accent, or in representations or suggestions of expression and sentiment in the accompanying verses.

No labor should be spared in following these suggestions, as the time can be afforded, if the first idea in sight-reading is gained.

Let us not confound this with the ordinary process of repetition in rote-singing. It is but the care that must be given in rendering selections of prose or poetry in the most finished way.

We have here, too, the added variety caused by the combination of different melodies with the resultant harmonies producing discords and concords.

Some new and peculiar difficulty in melody or harmony will be found in each study or song, which, while they may in the aggregate cover but a small portion of the musical field, will develop principles that will enable singers to overcome the ordinary obstacles to be met with in general reading.

The poems have been selected with reference to sentiment and character, and we feel sure that no exception will be taken to them. Many of them are translations from the German, partly by the late Rev. C. T. Brooks, and others by Mr. W. W. Caldwell.

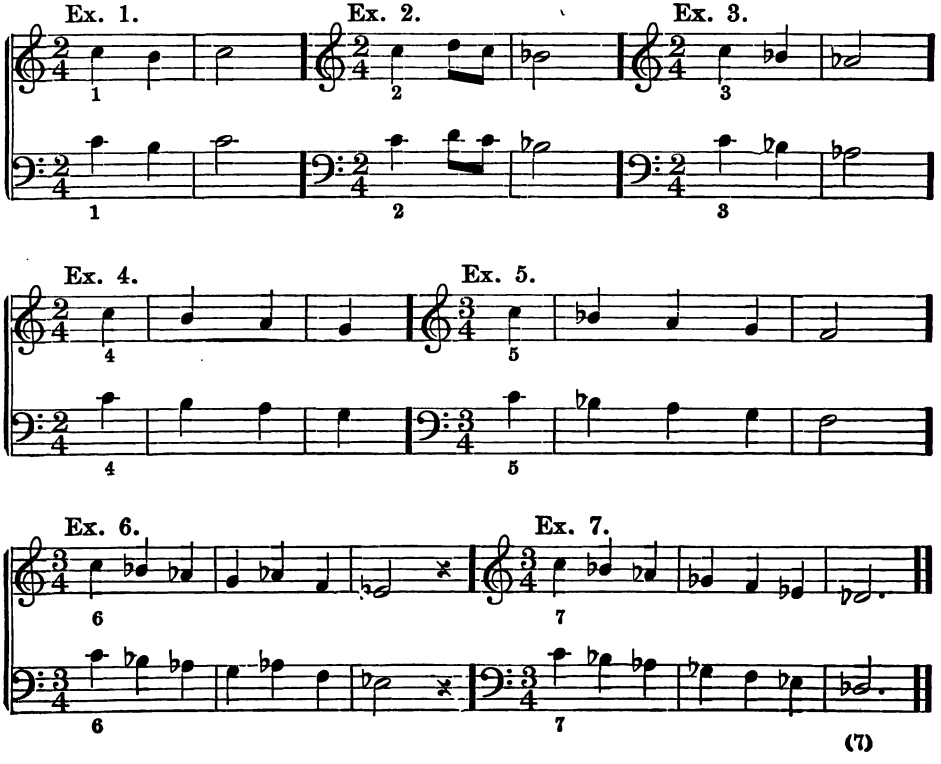
A supplementary collection of trios for soprano, alto, and bass, gathered from the best sources, and of the same grade as the *Third Reader*, will be published.

A FOURTH READER and SUPPLEMENT, to follow, containing quartets for all voices, will complete the course.

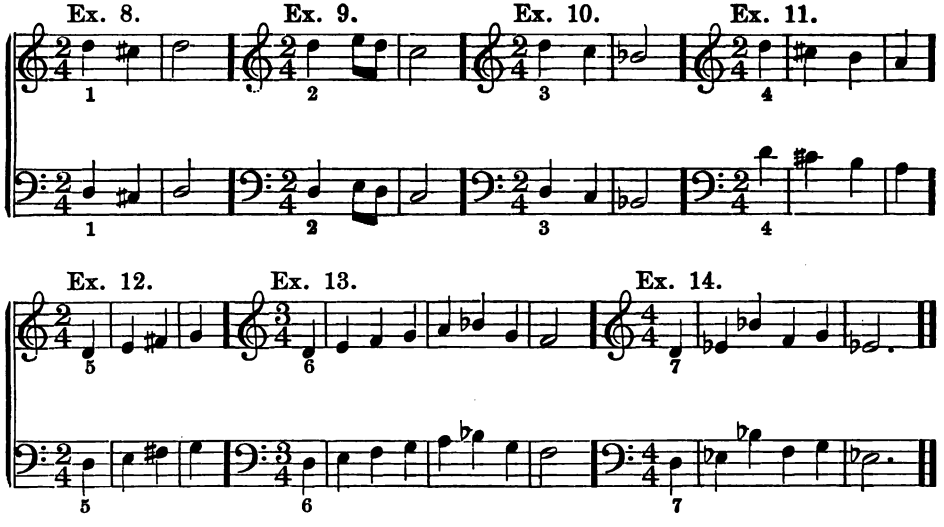
NORMAL MUSIC COURSE.

THIRD READER

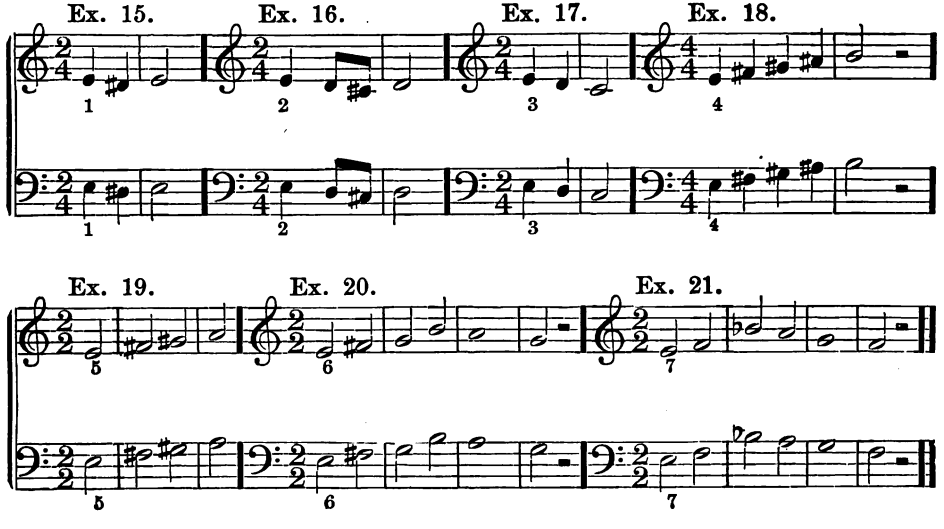
The note C



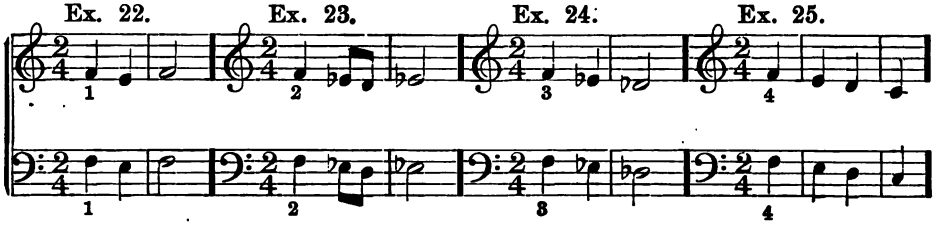
The note D.

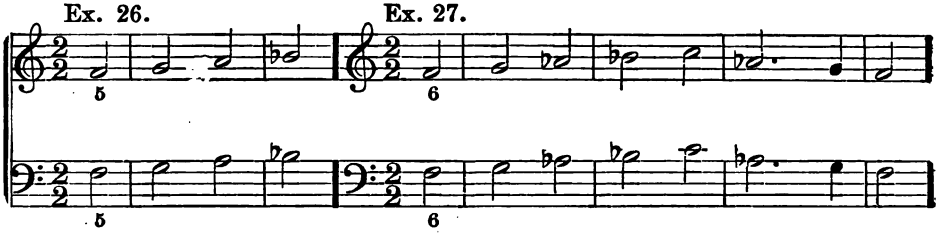


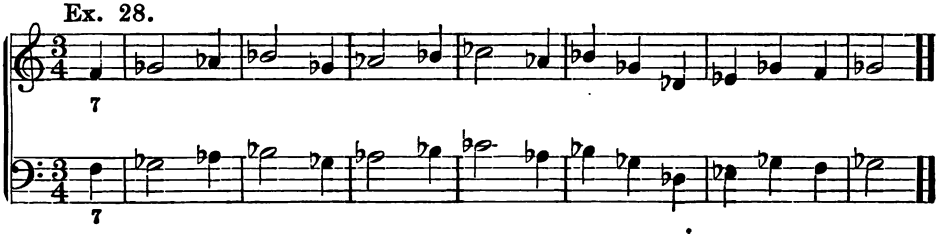
The note E.



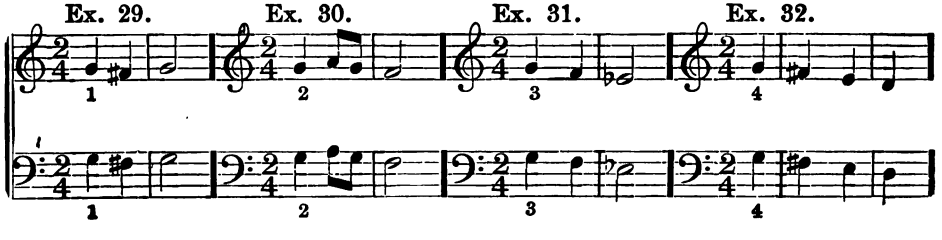
The note F.



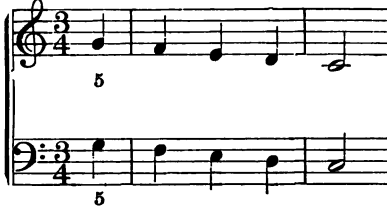




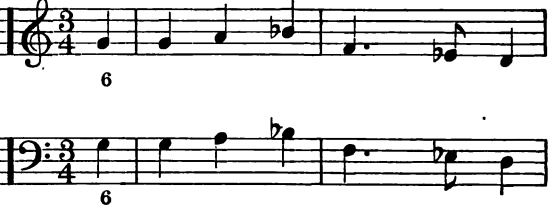
The note G.



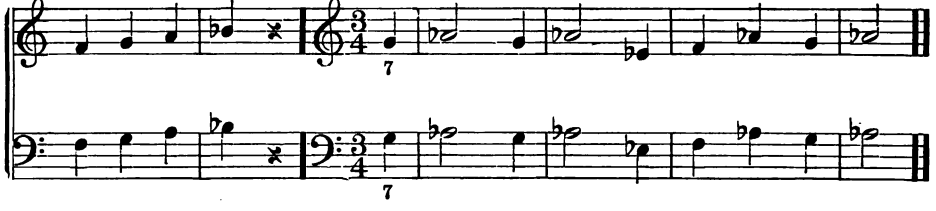
Ex. 33.



Ex. 34.

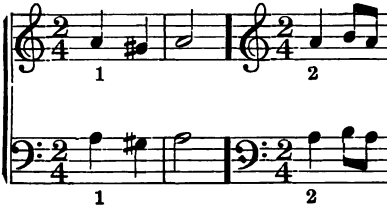


Ex. 35.

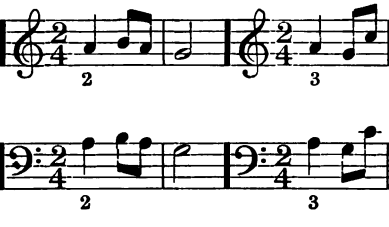


The note A.

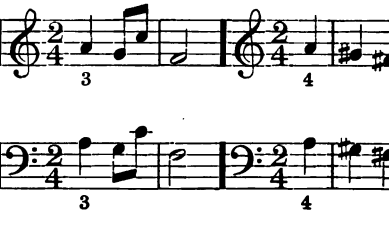
Ex. 36.



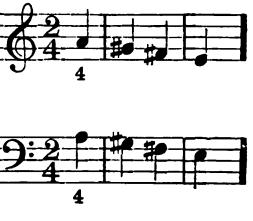
Ex. 37.



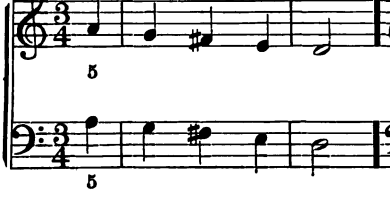
Ex. 38.



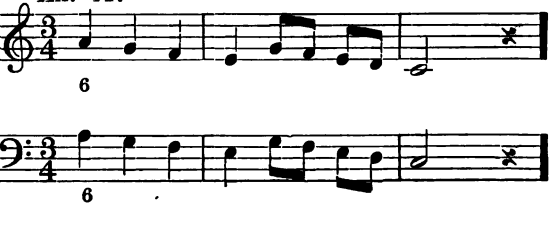
Ex. 39.



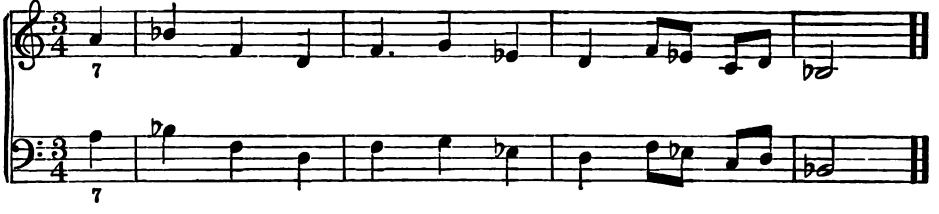
Ex. 40.



Ex. 41.

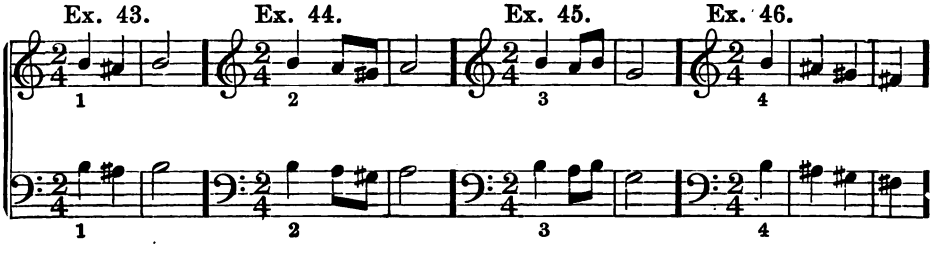


Ex. 42.

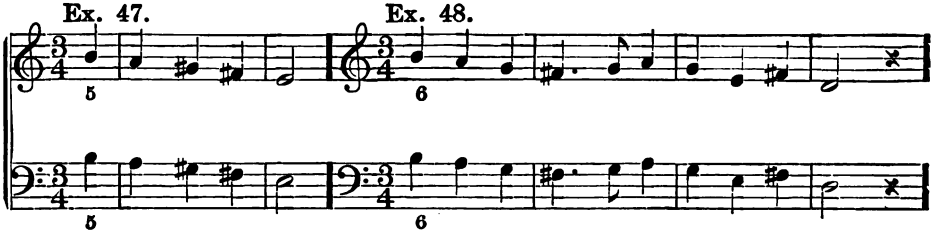


The note B.

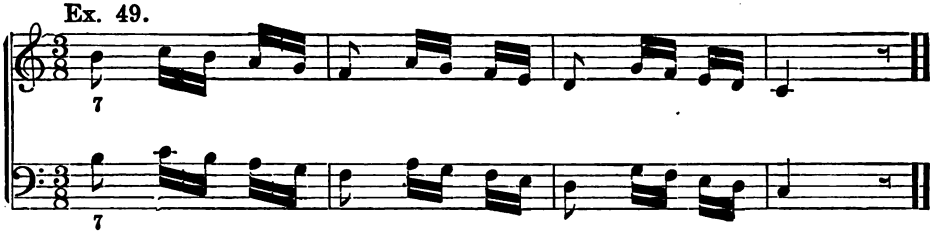
Ex. 43. Ex. 44. Ex. 45. Ex. 46.



Ex. 47. Ex. 48.

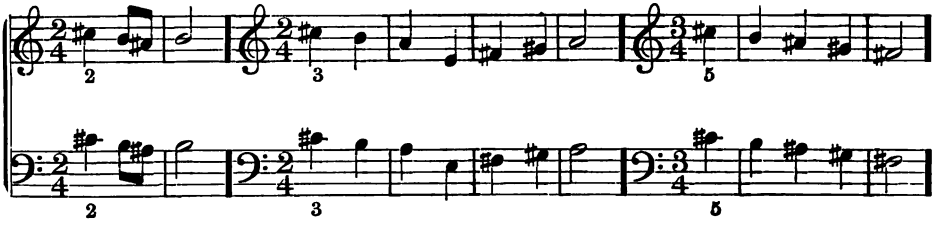


Ex. 49.

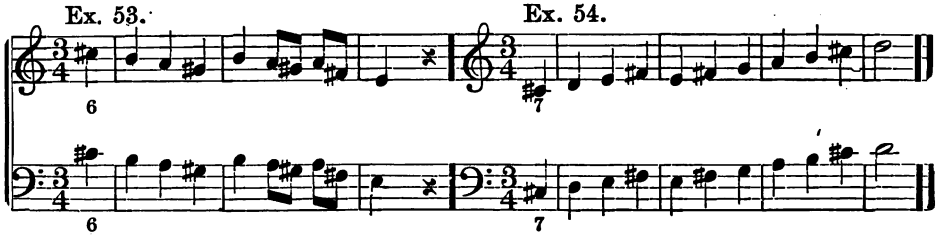


The note C♯.

Ex. 50. Ex. 51. Ex. 52.

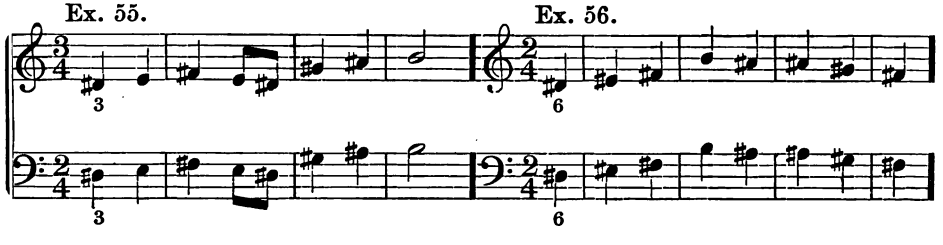


Ex. 53. Ex. 54.

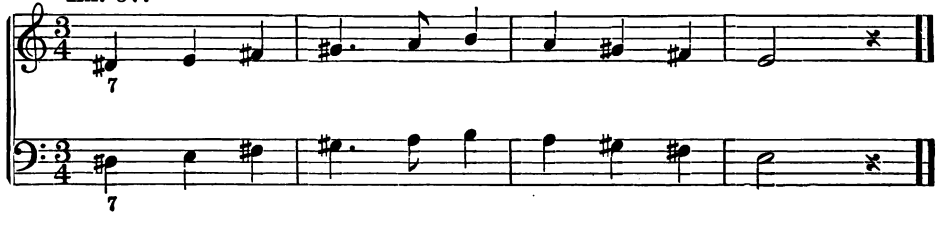


The note D♯.

Ex. 55. Ex. 56.

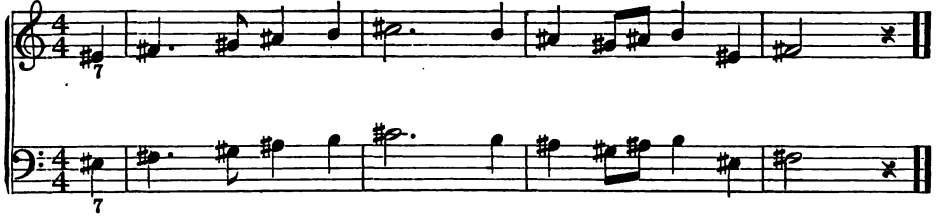


Ex. 57.



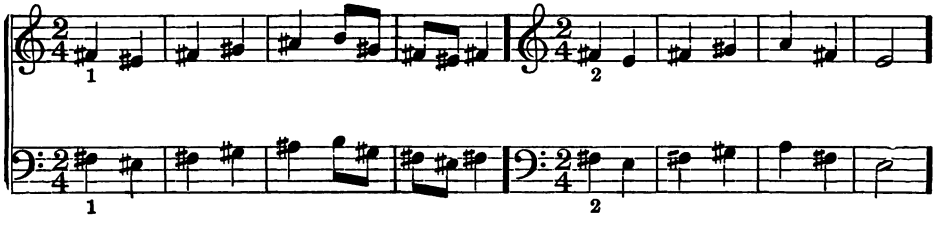
The note E♯.

Ex. 58.



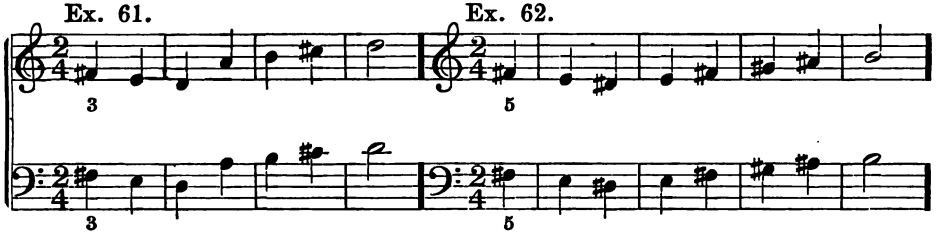
The note F♯.

Ex. 59.



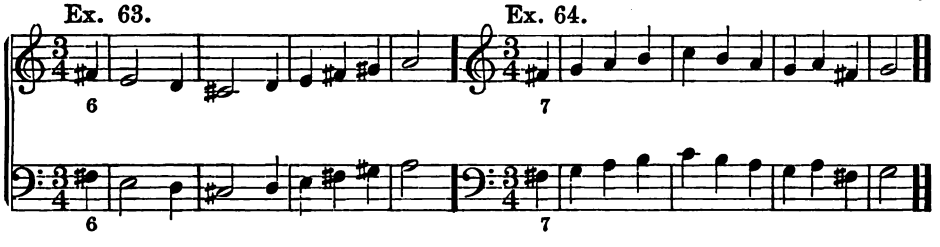
Ex. 60.

Ex. 61.



Ex. 62.

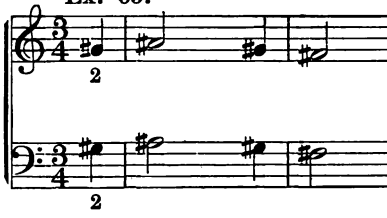
Ex. 63.



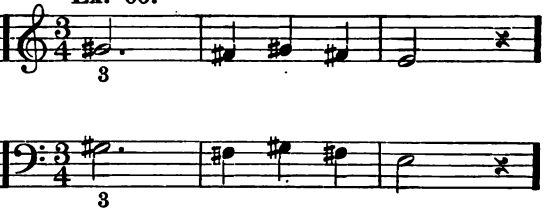
Ex. 64.

The note G♯.

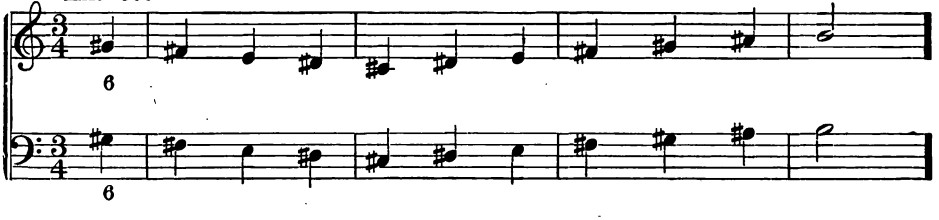
Ex. 65.



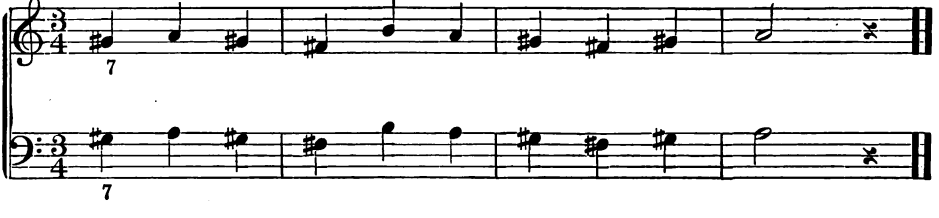
Ex. 66.



Ex. 67.

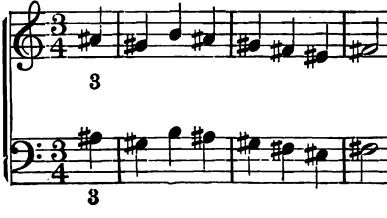


Ex. 68.

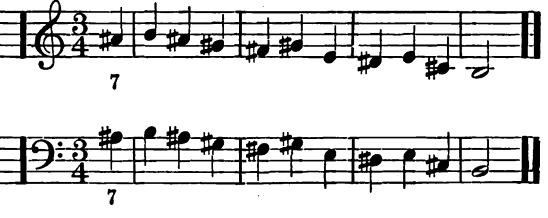


The note A♯.

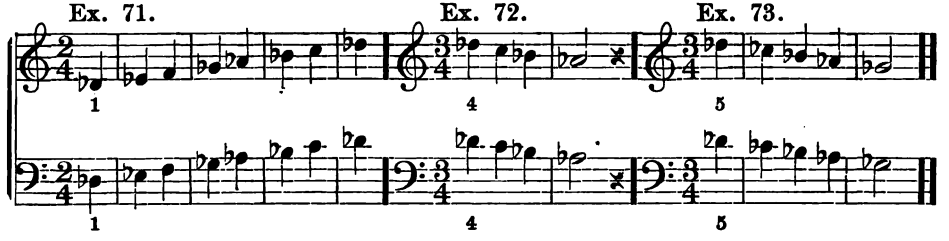
Ex. 69.



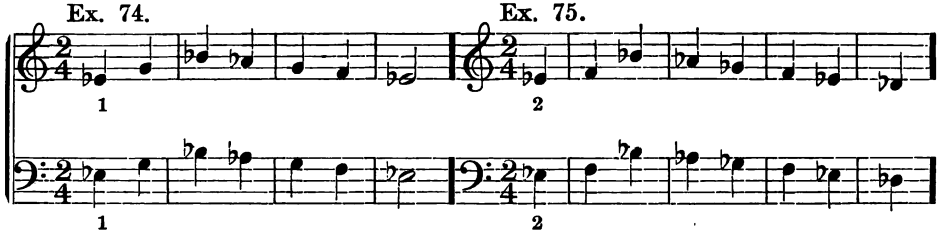
Ex. 70.

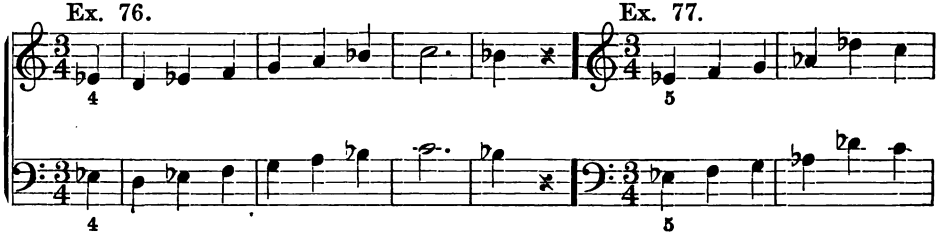


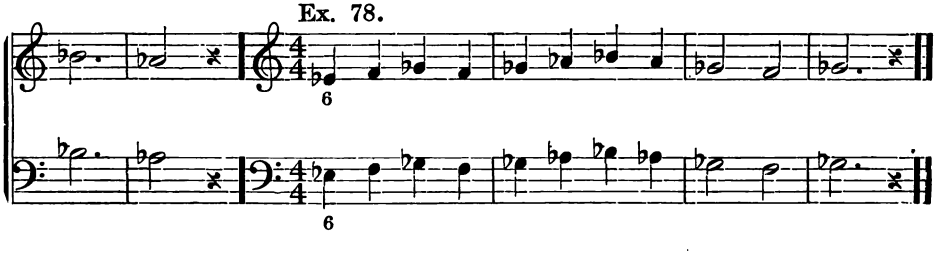
The note D♭.



The note E♭.

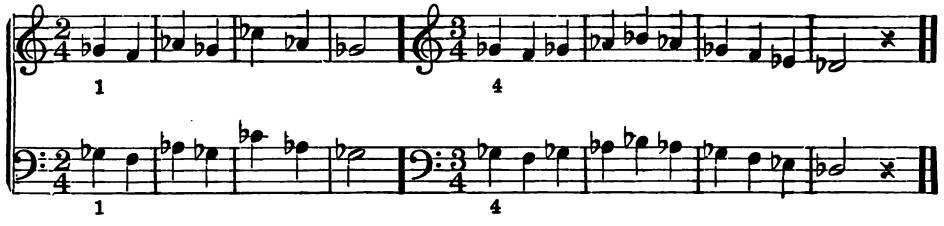






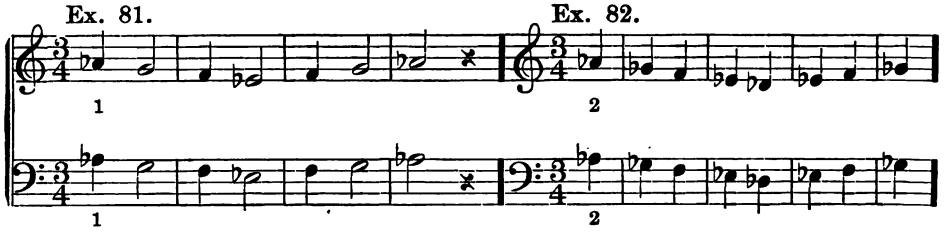
The note G♭.

Ex. 79. Ex. 80.

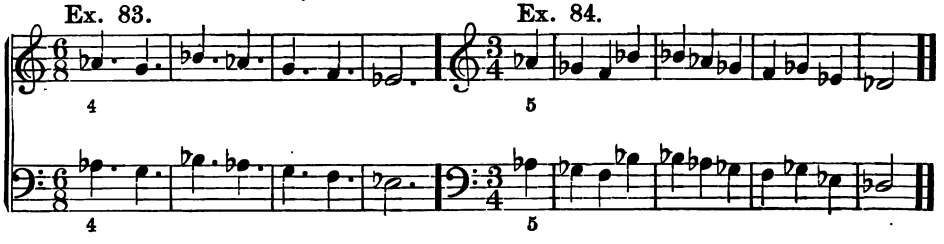


The note A♭.

Ex. 81. Ex. 82.

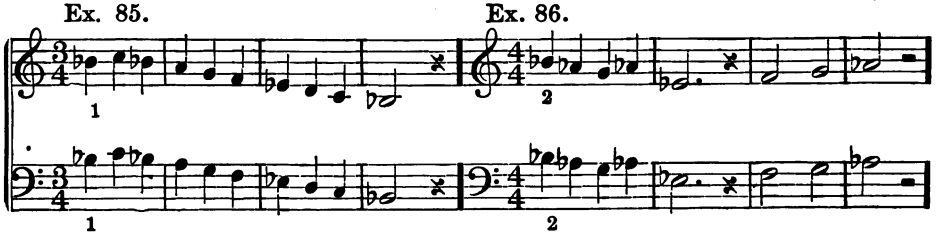


Ex. 83. Ex. 84.

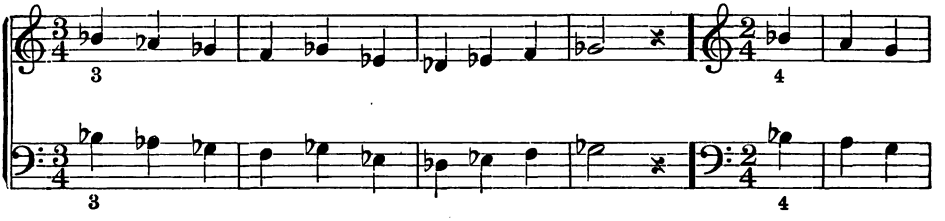


The note B♭.

Ex. 85. Ex. 86.

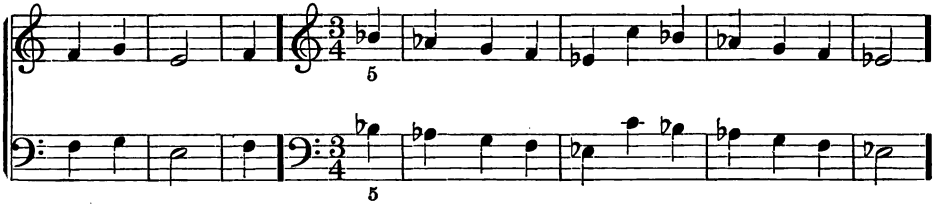


Ex. 87.

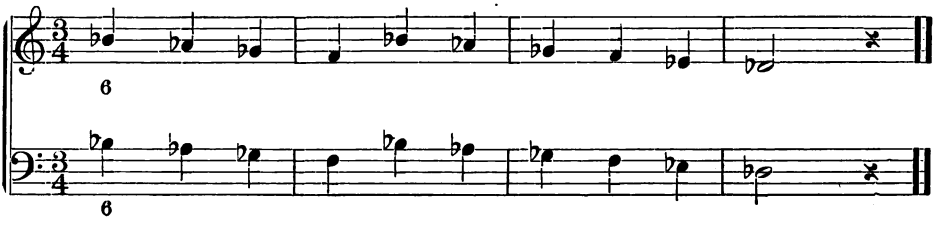


Ex. 88.

Ex. 89.

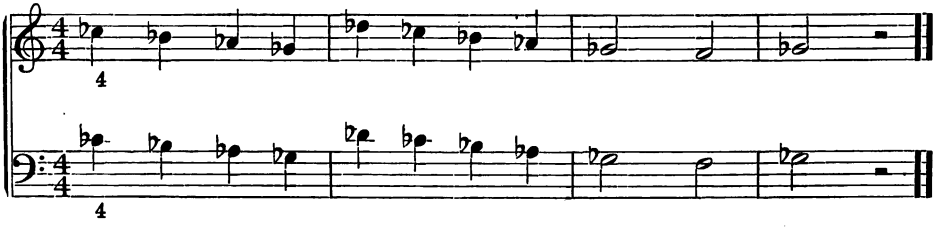


Ex. 90.

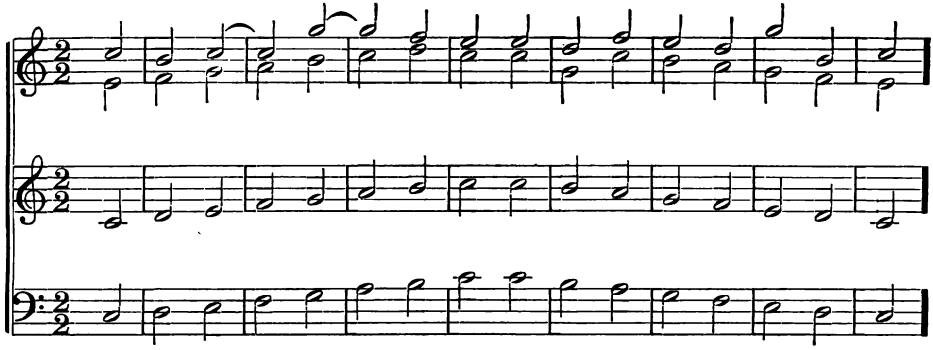


The note C♭.

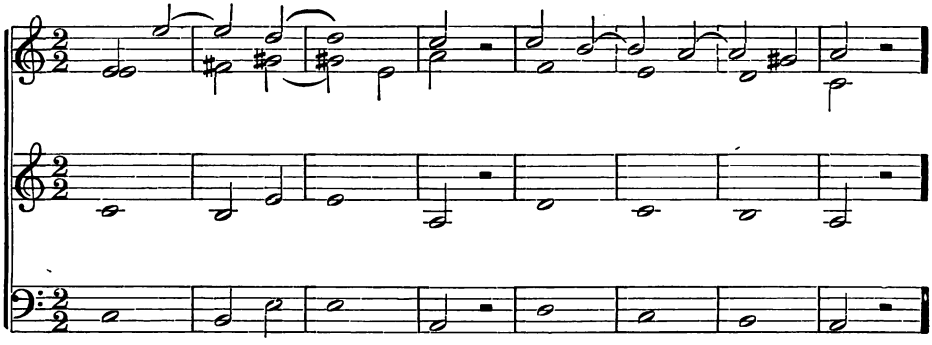
Ex. 91.



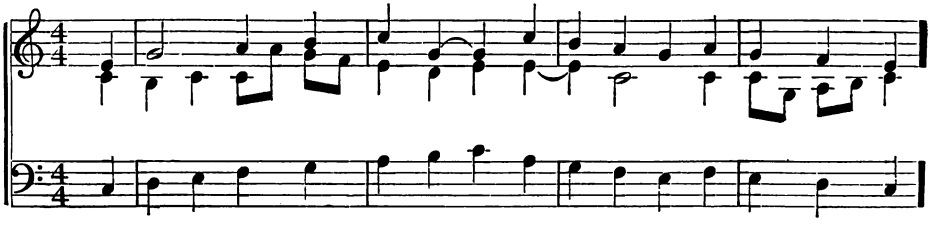
Ex. 92.



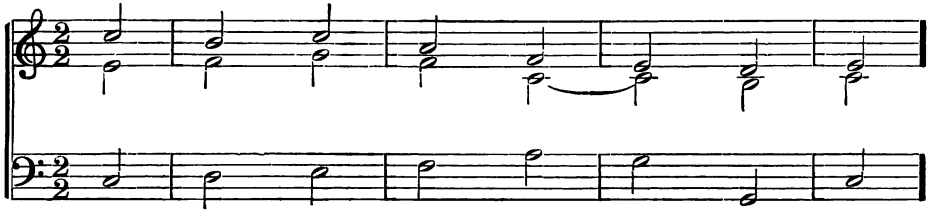
Ex. 93.



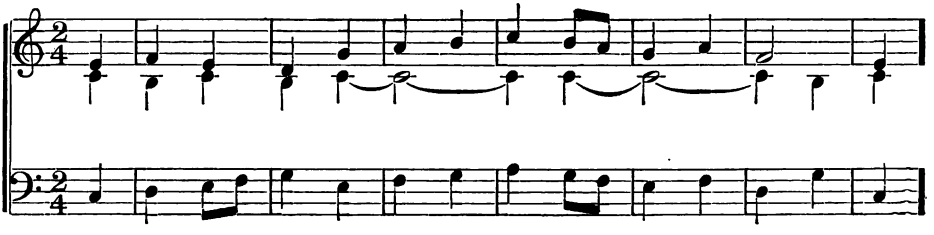
Ex. 94.



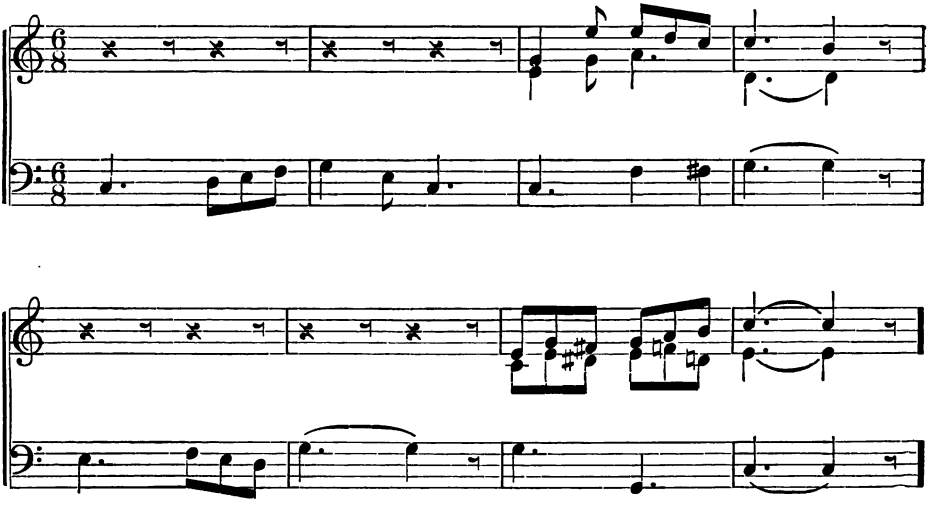
Ex. 95.



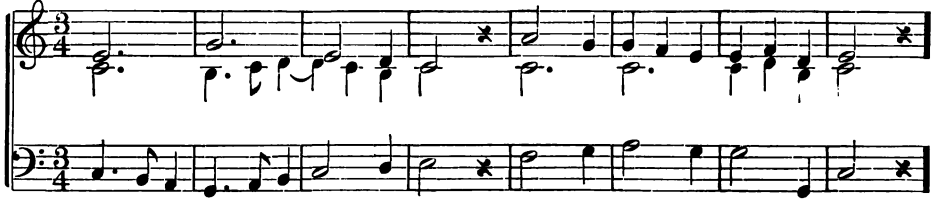
Ex. 96.



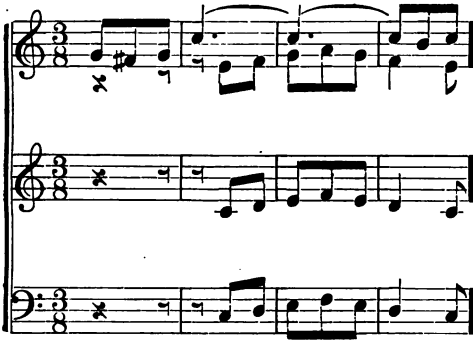
Ex. 97.



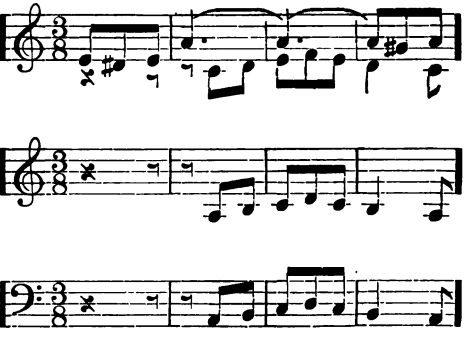
Ex. 98.



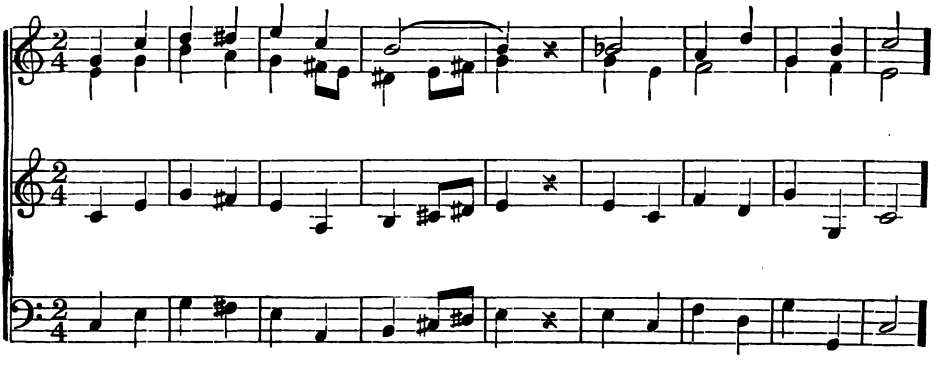
Ex. 99.



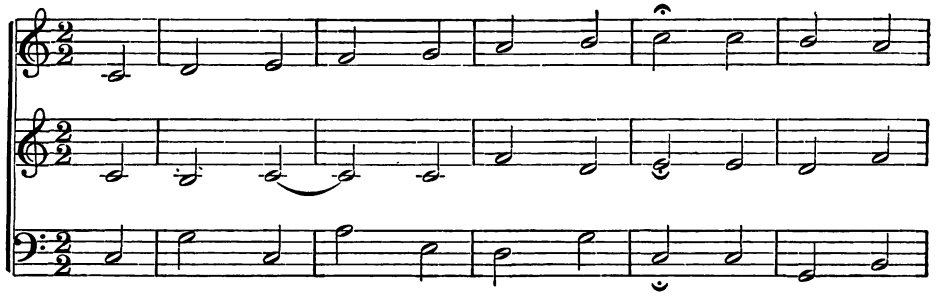
Ex. 100.



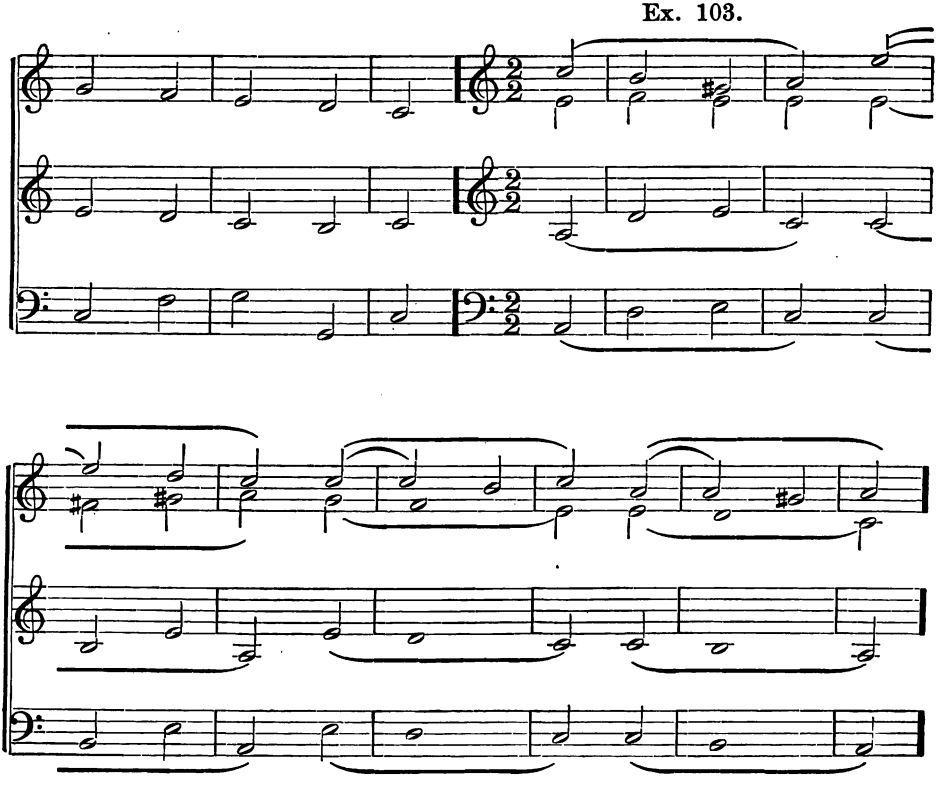
Ex. 101.



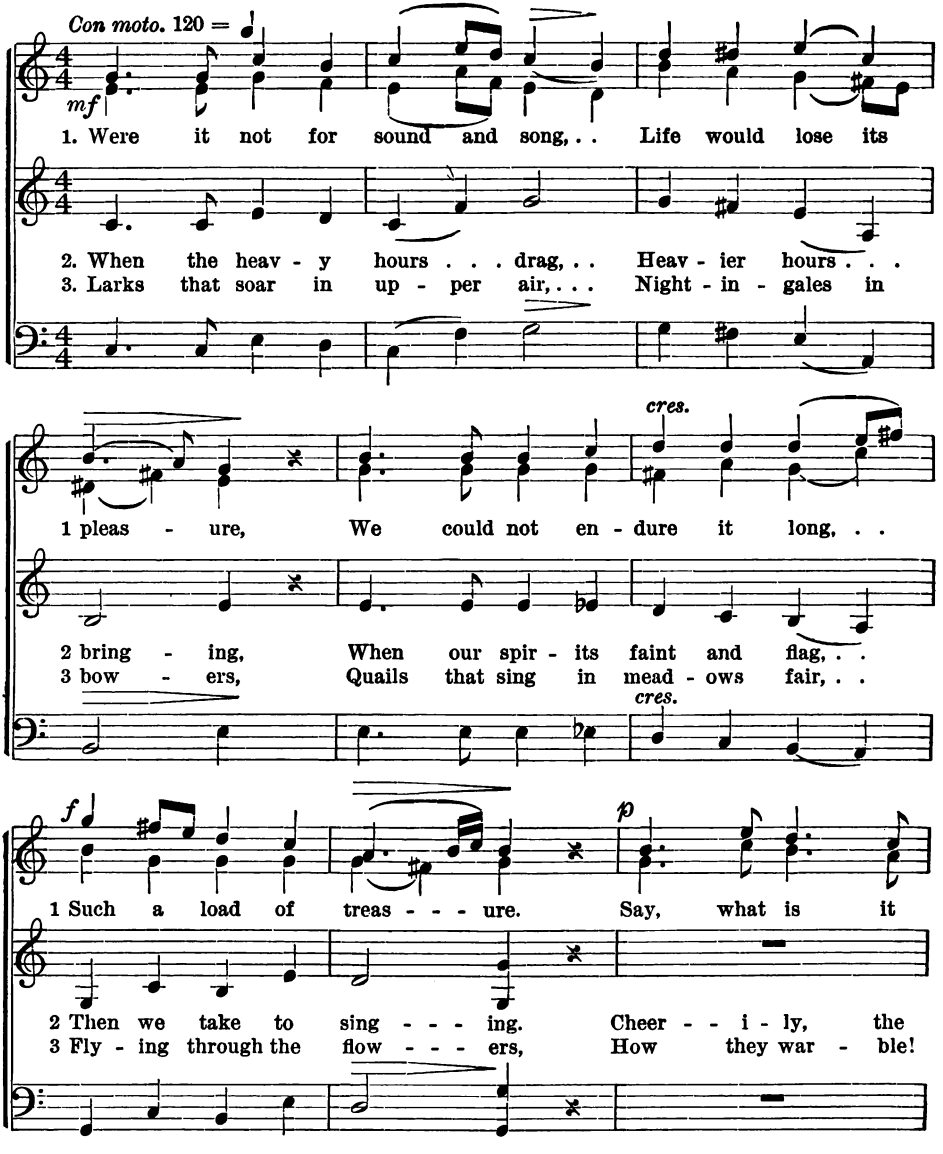
Ex. 102.

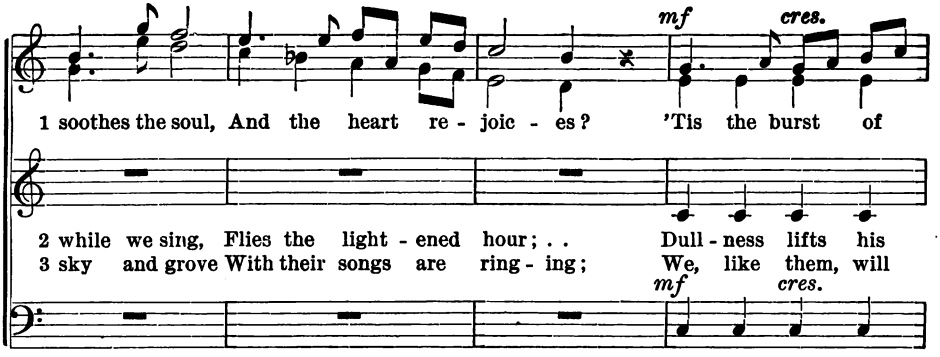


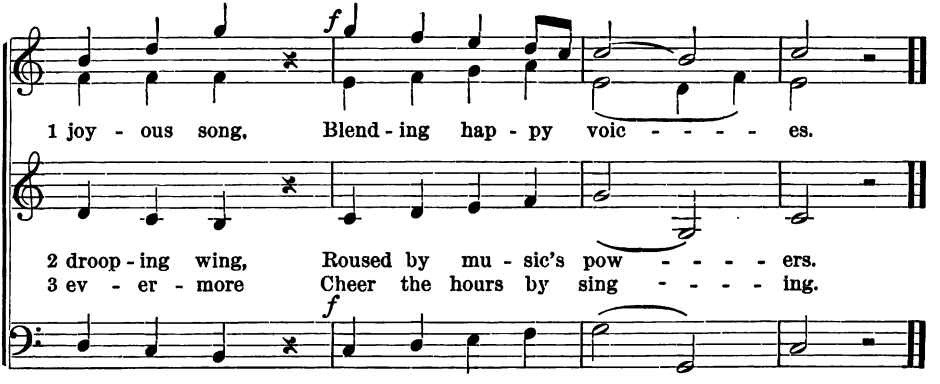
Ex. 103.



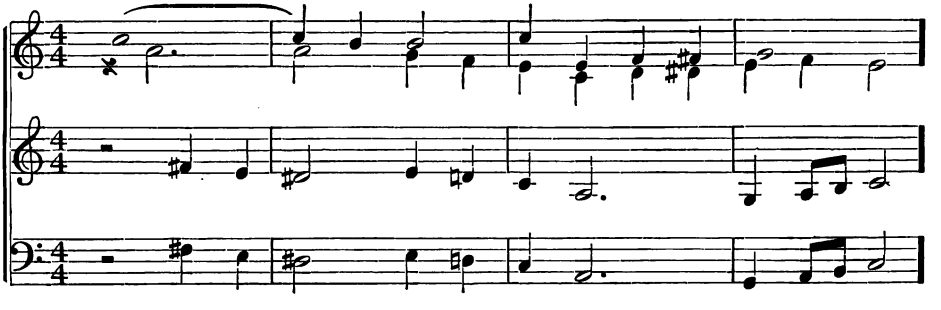
NO. 1. PRAISE OF SINGING.



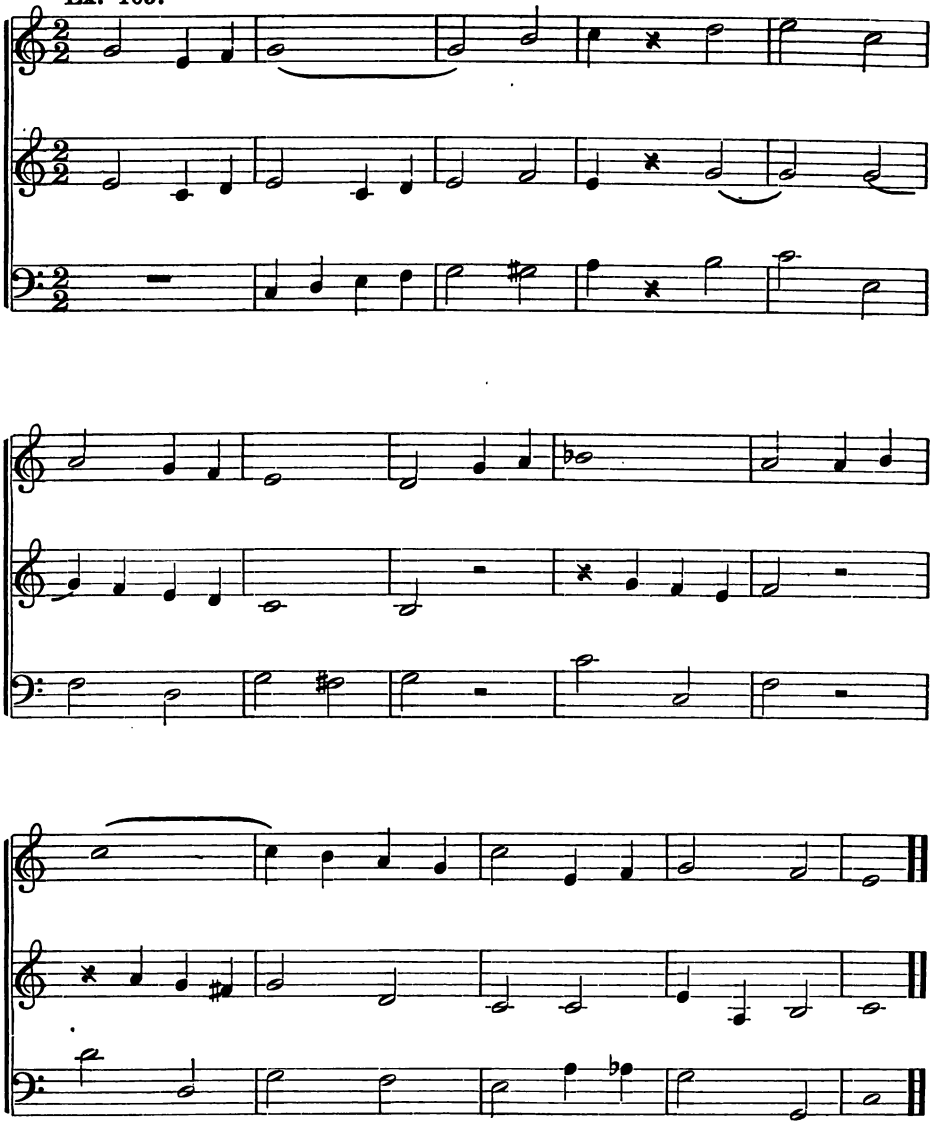

mf
cres.
1 soothes the soul, And the heart re - joic - es? 'Tis the burst of
2 while we sing, Flies the light - ened hour; . . Dull - ness lifts his
3 sky and grove With their songs are ring - ing; We, like them, will
mf
cres.


f
1 joy - ous song, Blend - ing hap - py voic - - - - - es.
2 droop - ing wing, Roused by mu - sic's pow - - - - - ers.
3 ev - er - more Cheer the hours by sing - - - - - ing.
f

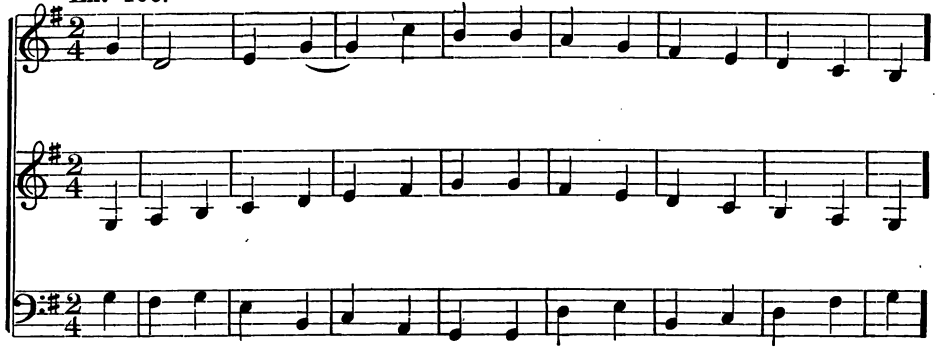
Ex. 104.



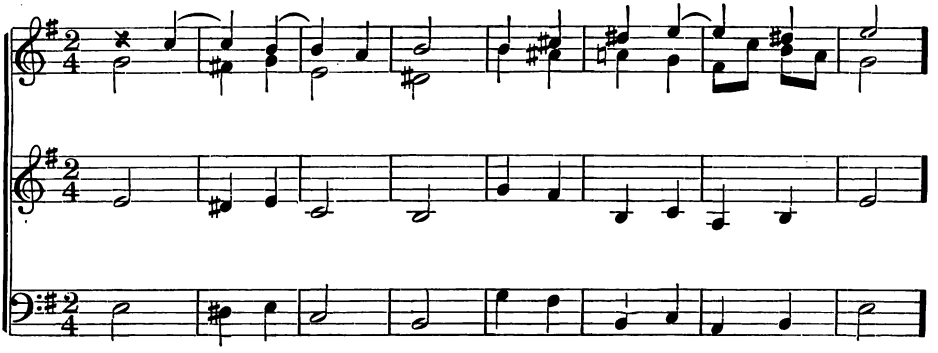
Ex. 105.



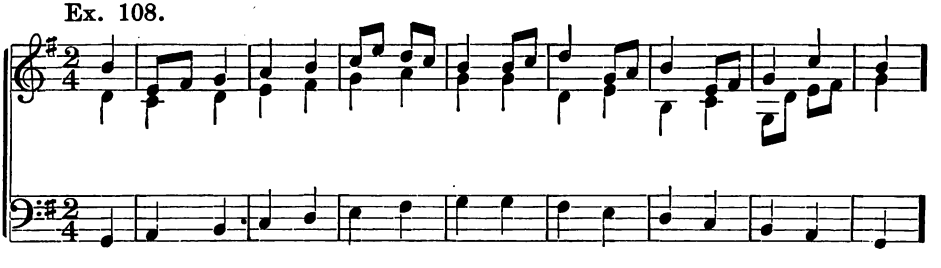
Ex. 106.



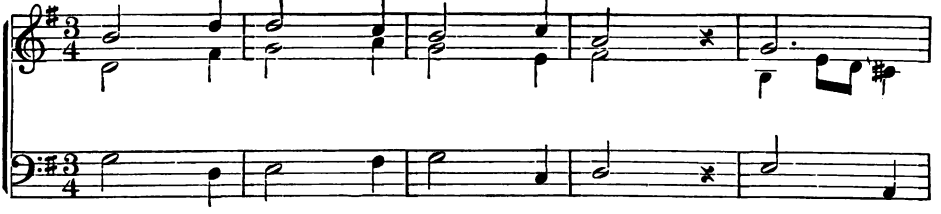
Ex. 107.



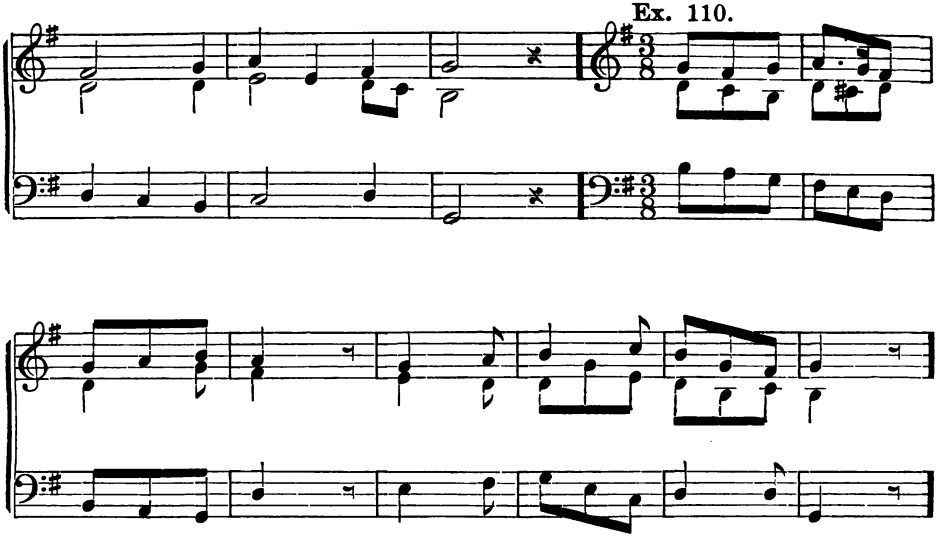
Ex. 108.



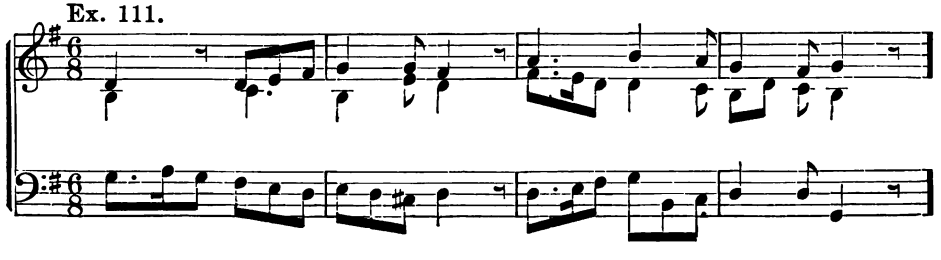
Ex. 109.



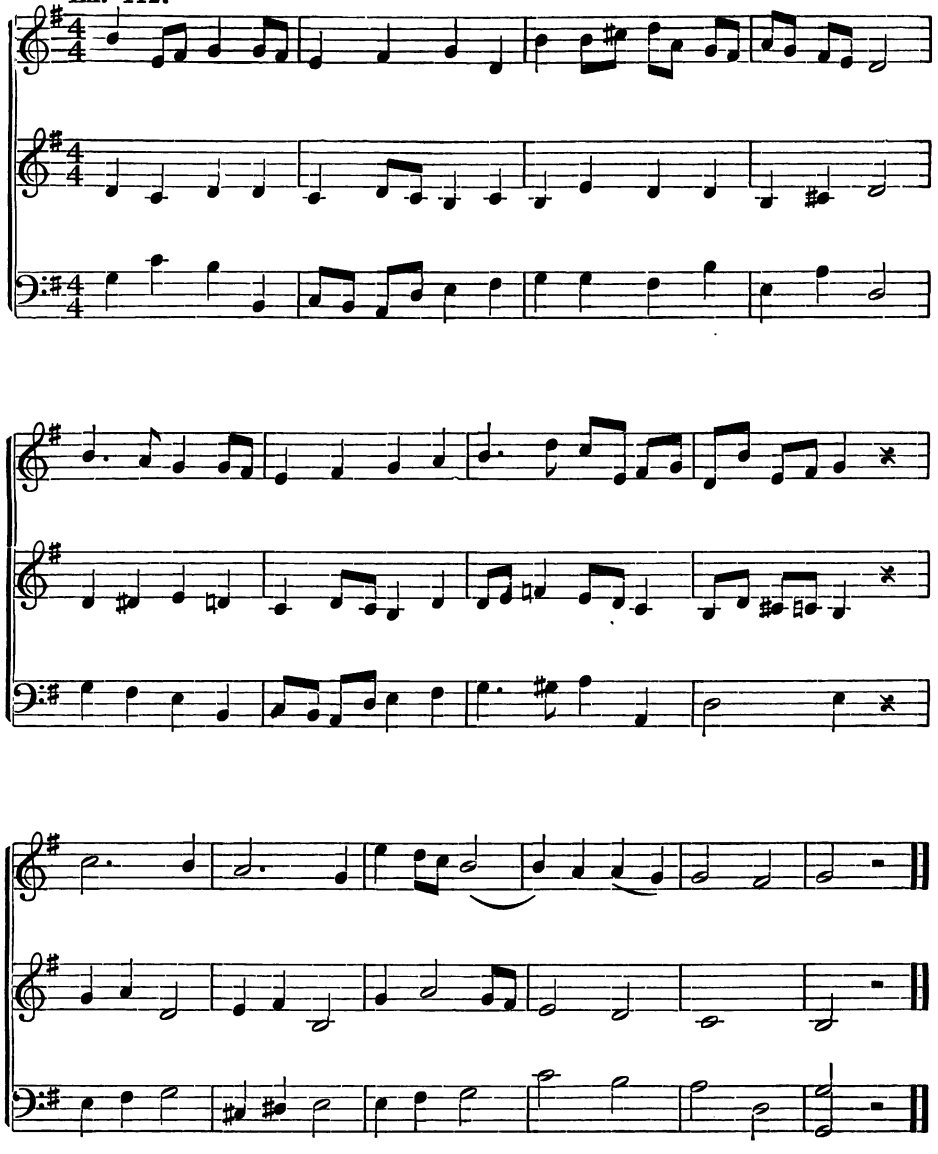
Ex. 110.



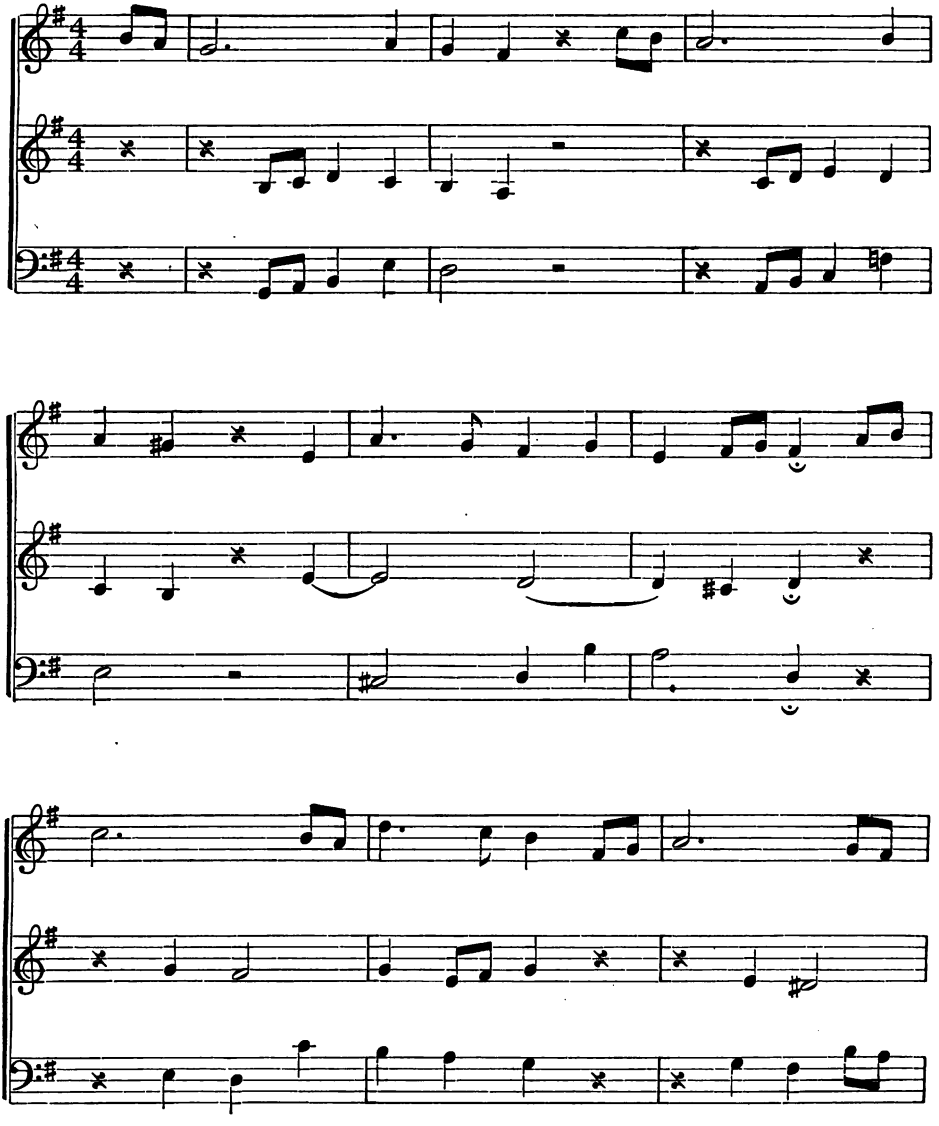
Ex. 111.

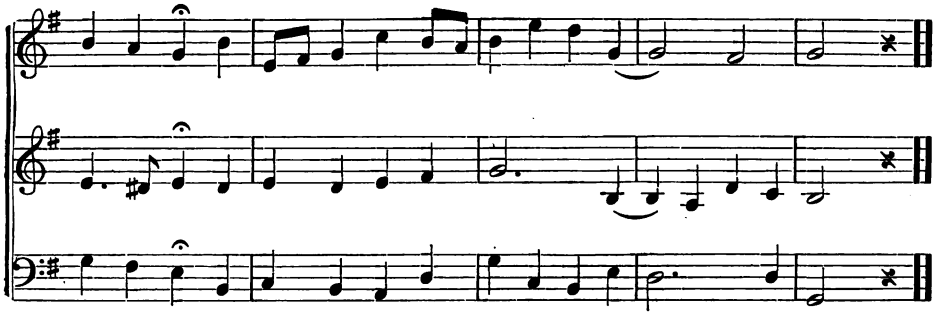


Ex. 112.

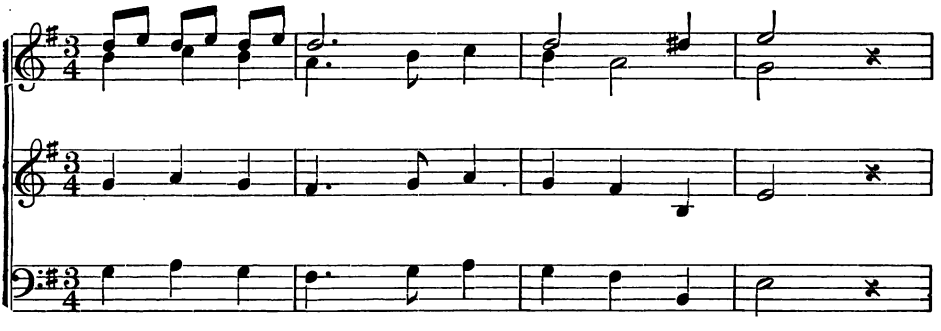


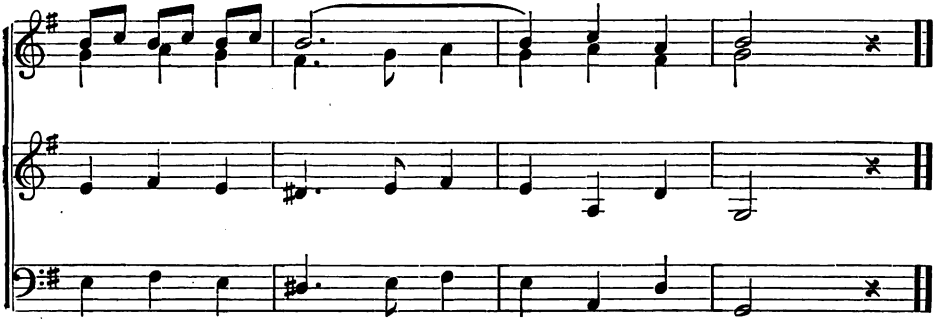
Ex. 113.



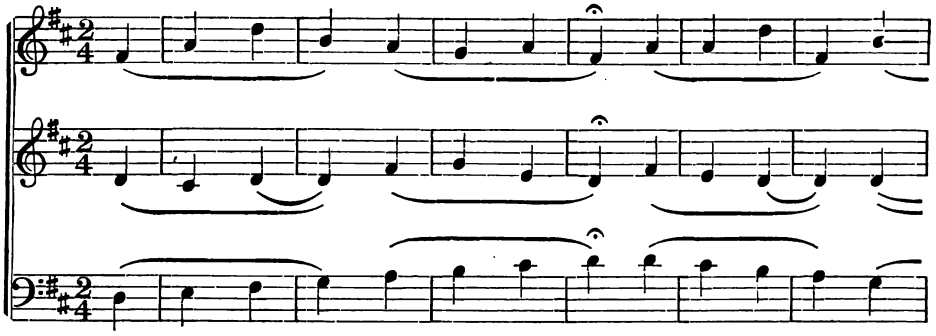


Ex. 114.

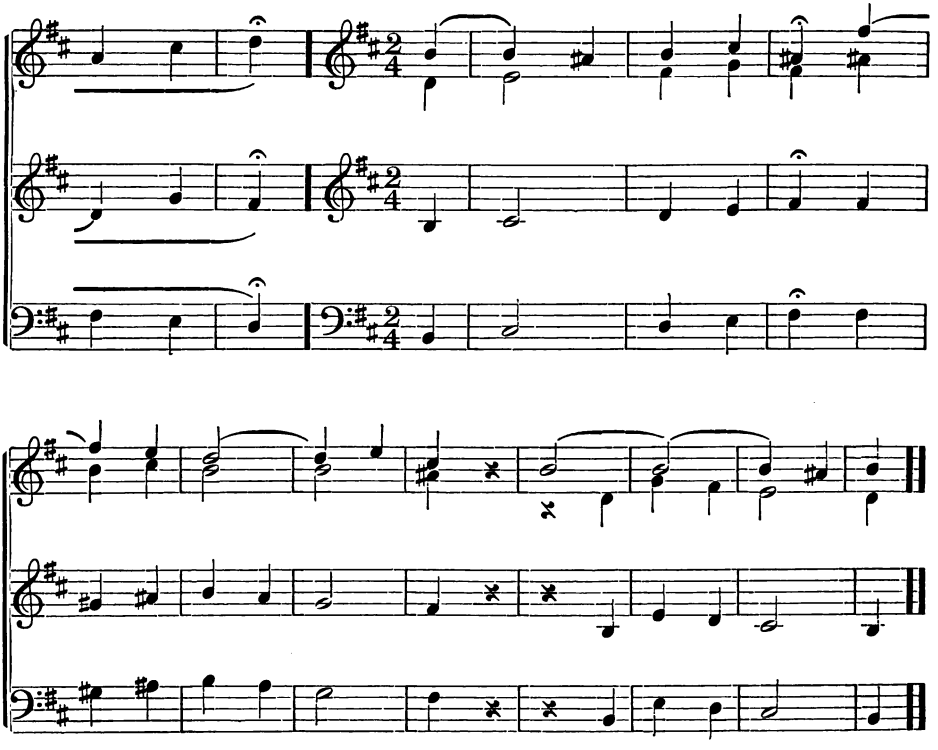




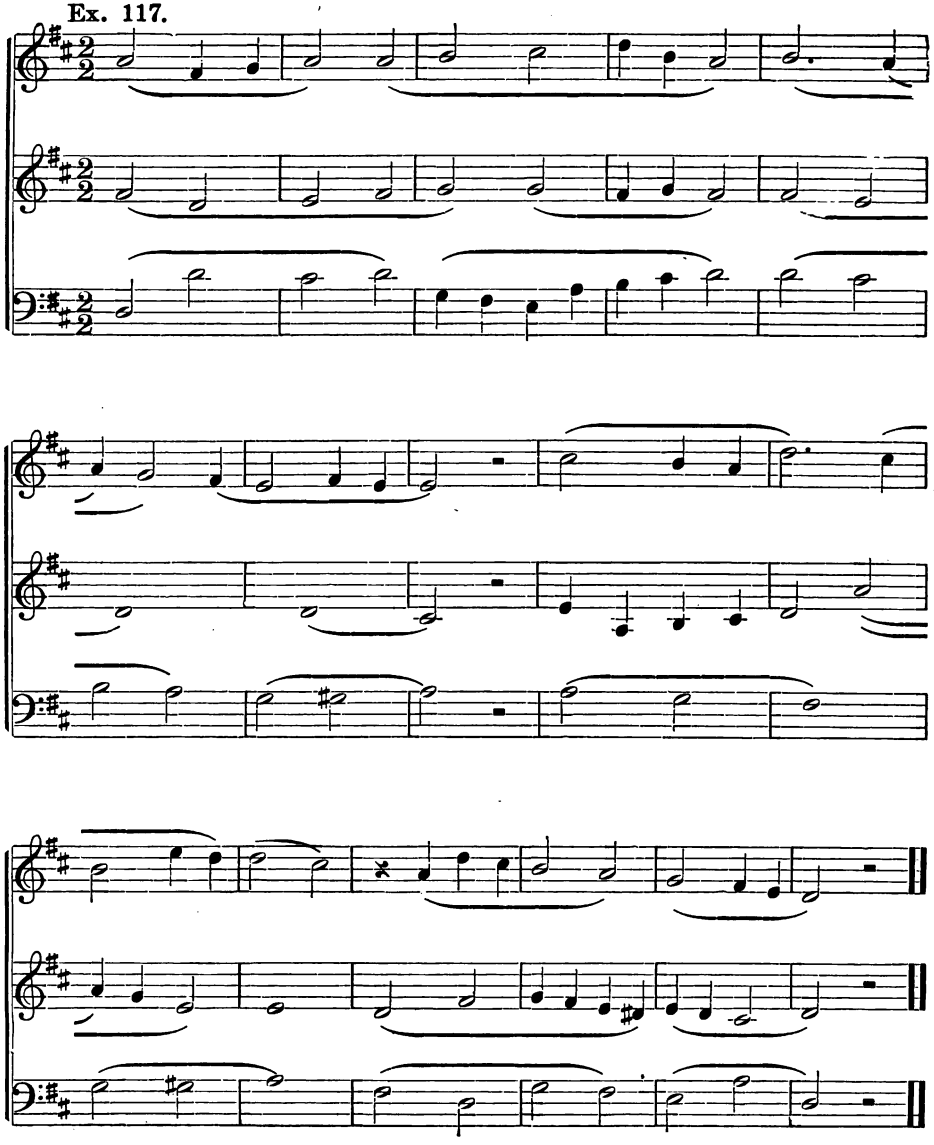
Ex. 115.



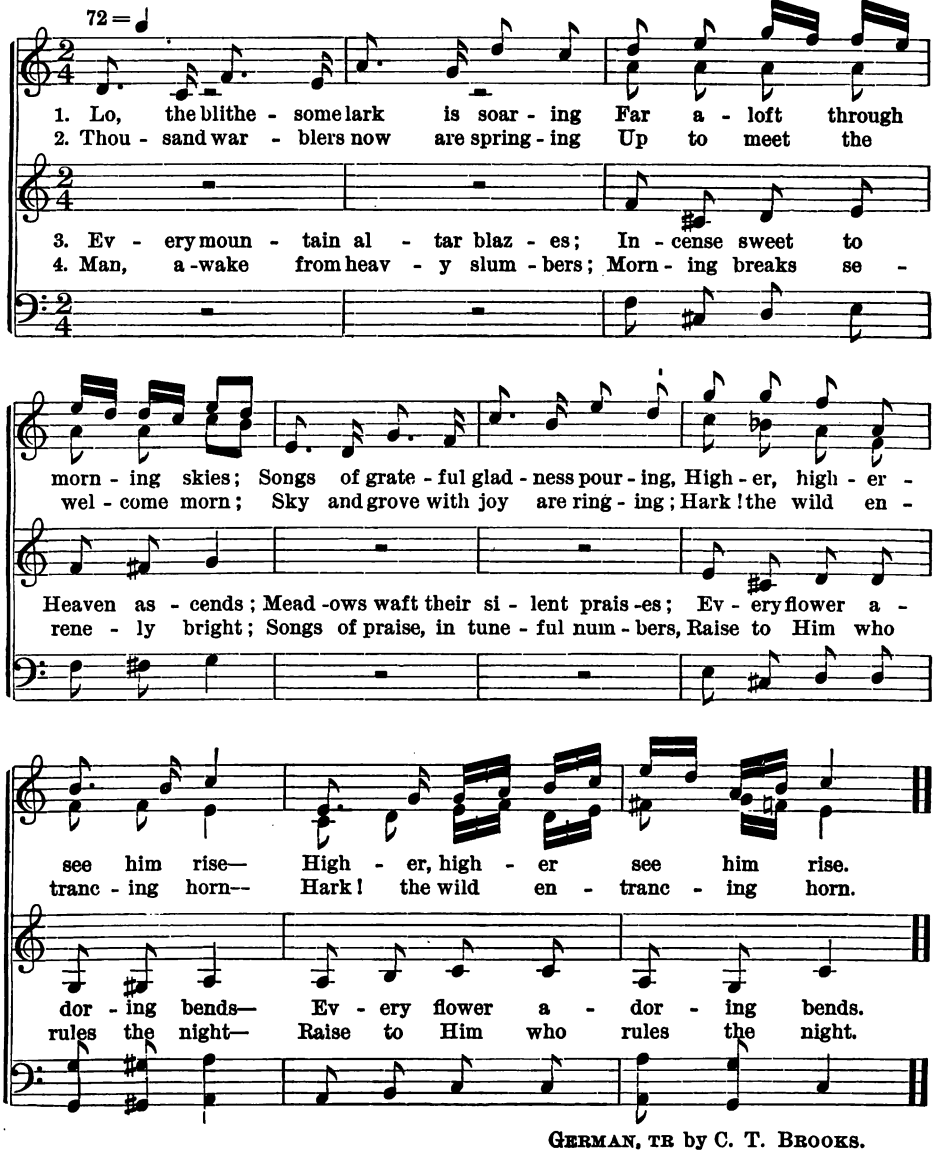
Ex. 116.



Ex. 117.

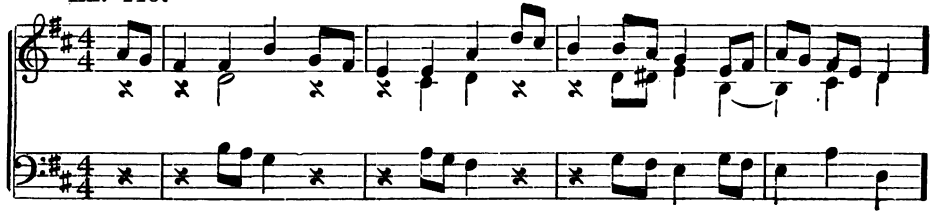


NO. 2. THE LARK.

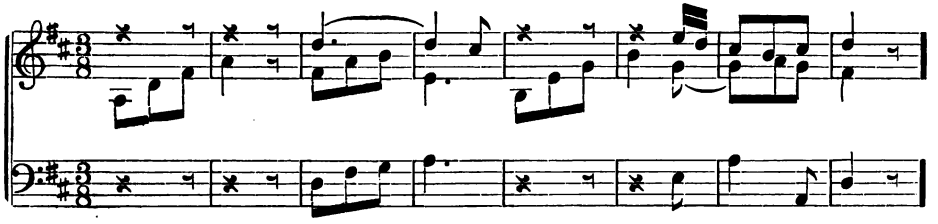


GERMAN, TR by C. T. BROOKS.

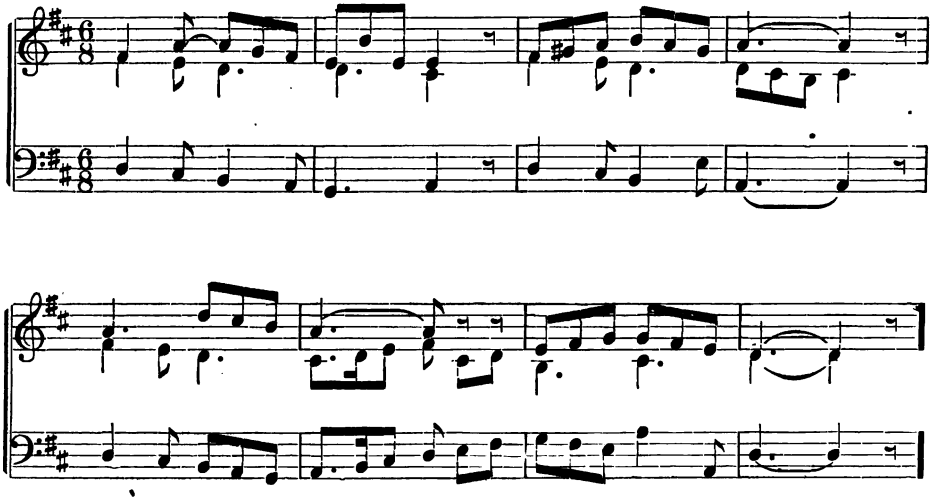
Ex. 118.



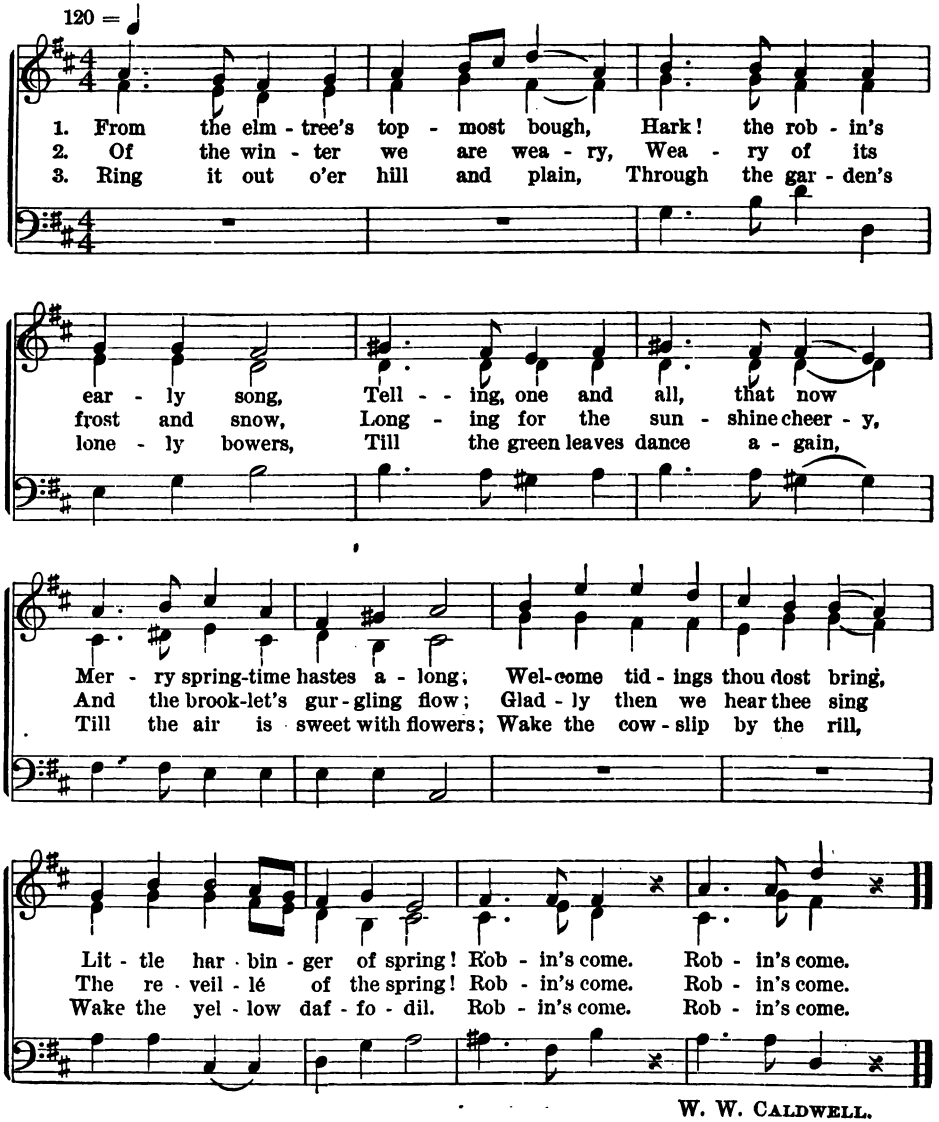
Ex. 119.



Ex. 120.

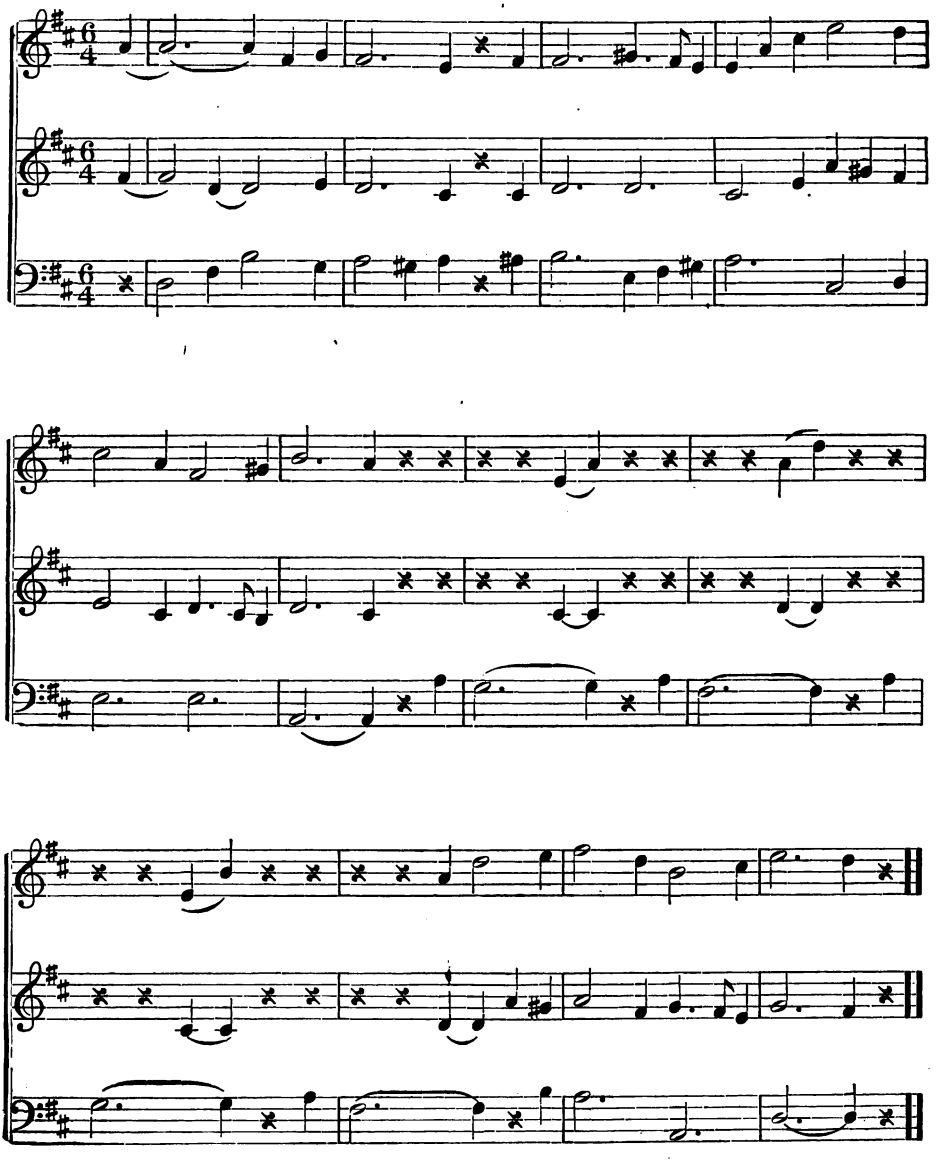


NO. 3. ROBIN'S COME!

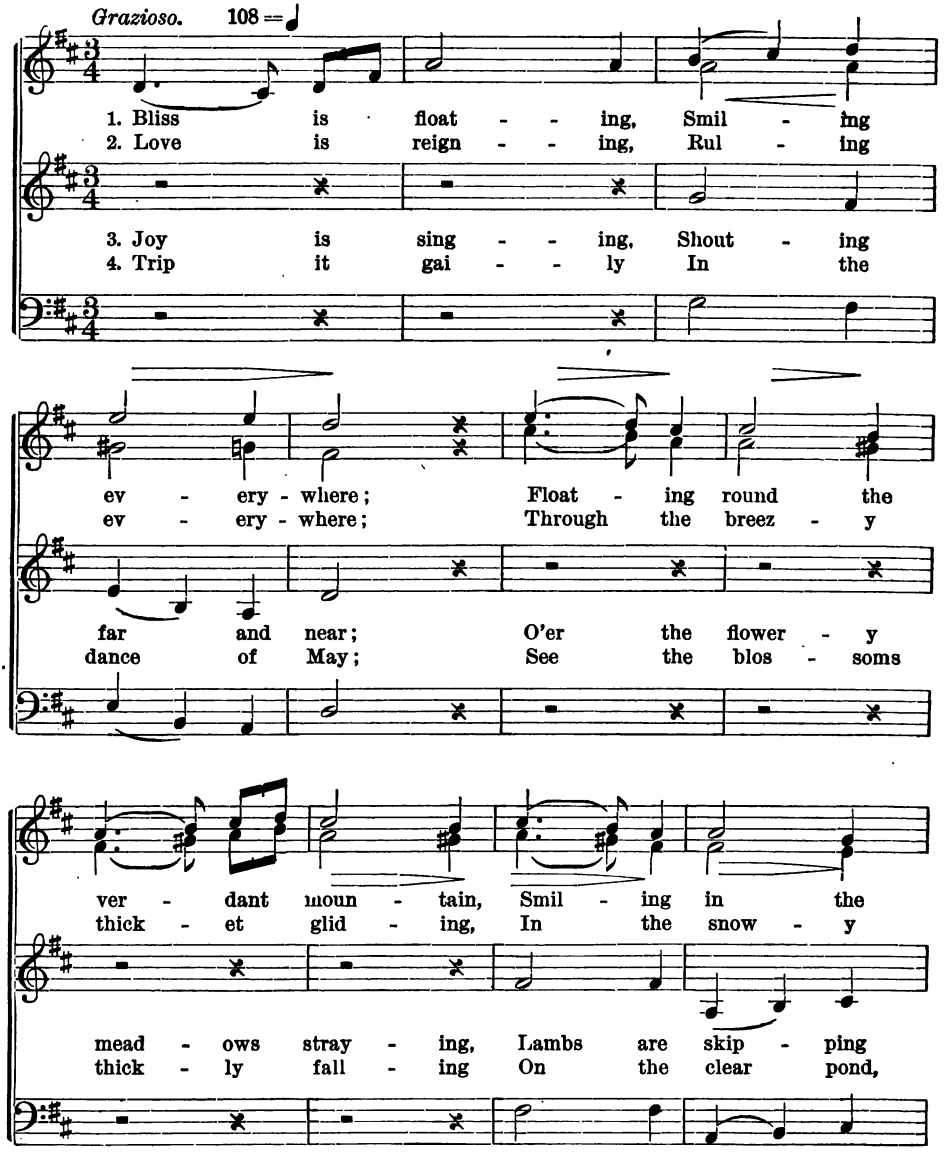


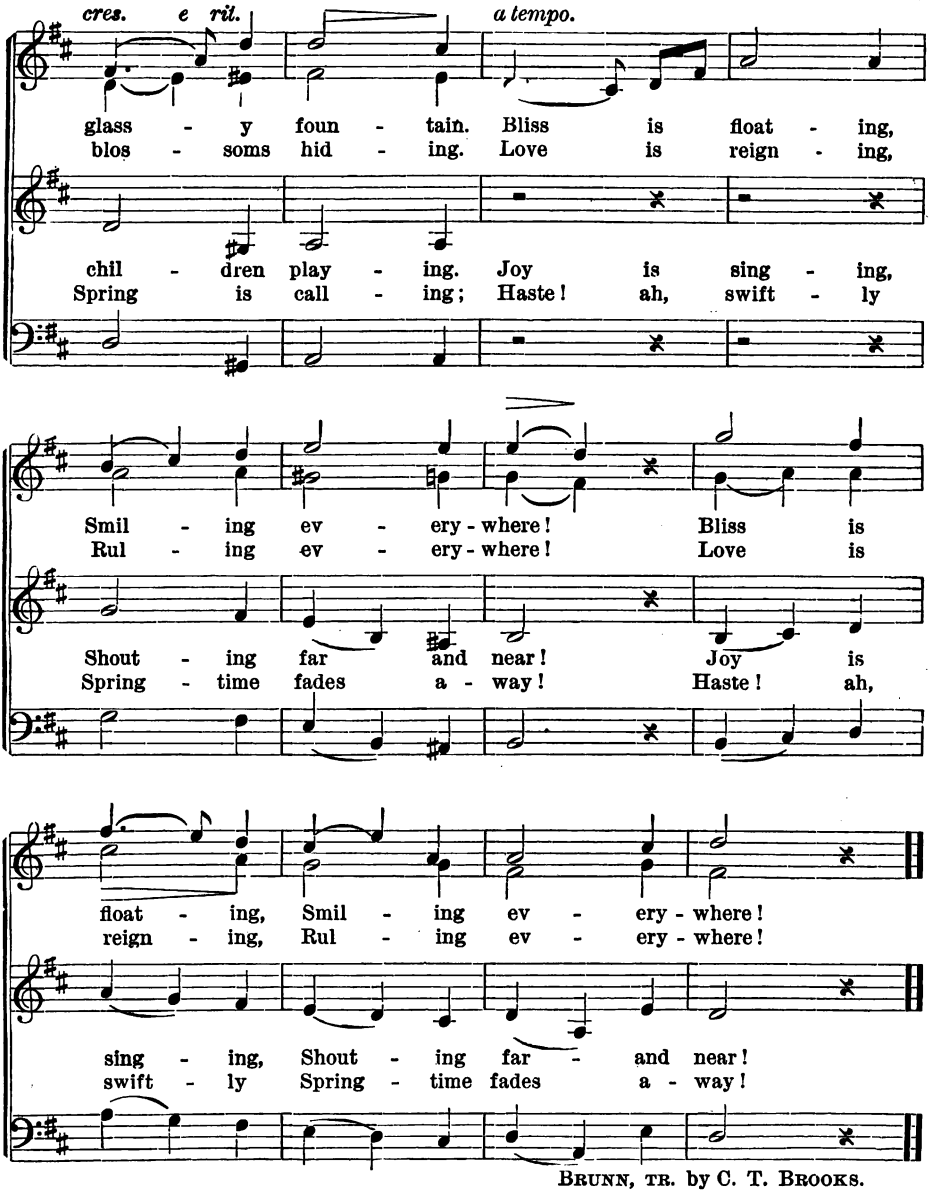
W. W. CALDWELL.

Ex. 121.



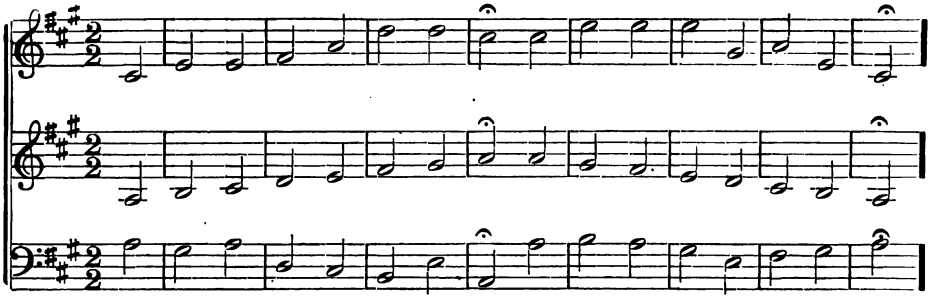
NO. 4. MAY SONG.


Grazioso. 108 = ♩
1. Bliss is float - - ing, Smil - ing
2. Love is reign - - ing, Rul - ing
3. Joy is sing - - ing, Shout - ing
4. Trip it gai - - ly In the
ev - ery - where; Float - ing round the
ev - ery - where; Through the breez - y
far and near; O'er the flower - y
dance of May; See the blos - soms
ver - dant moun - tain, Smil - ing in the
thick - et glid - ing, In the snow - y
mead - ows stray - ing, Lambs are skip - ping
thick - ly fall - ing On the clear pond,

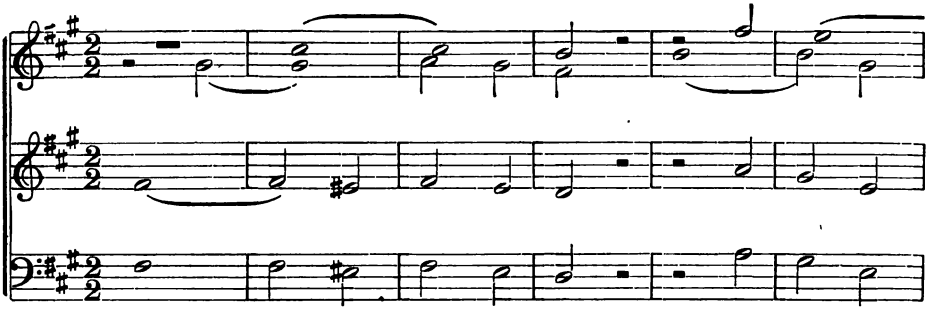


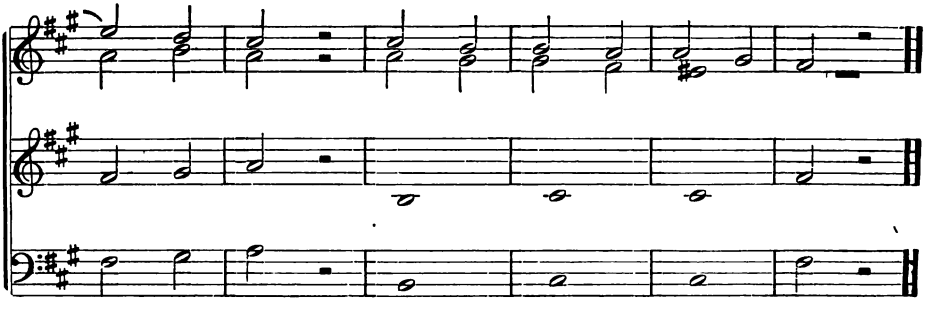
BRUNN, TR. by C. T. BROOKS.

Ex. 122.



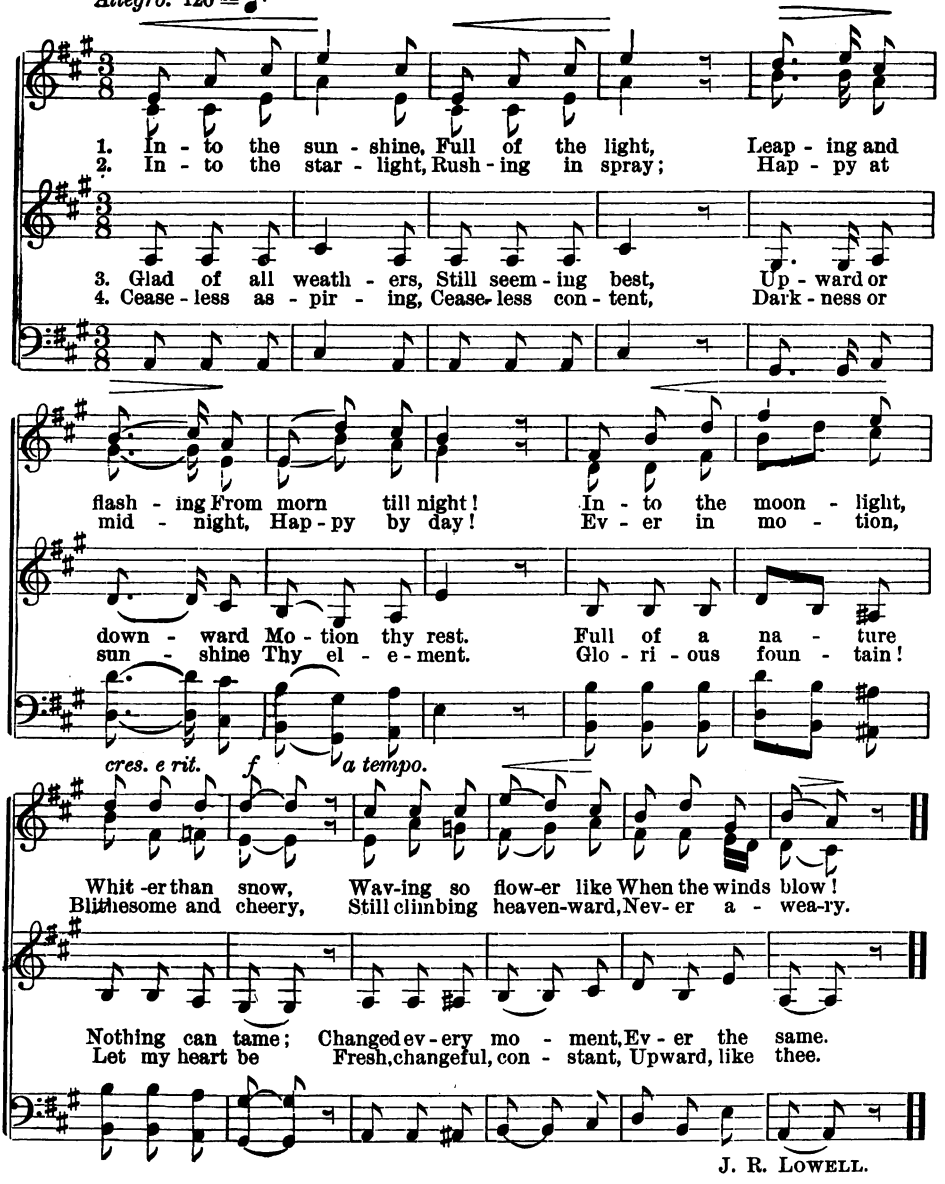
Ex. 123.





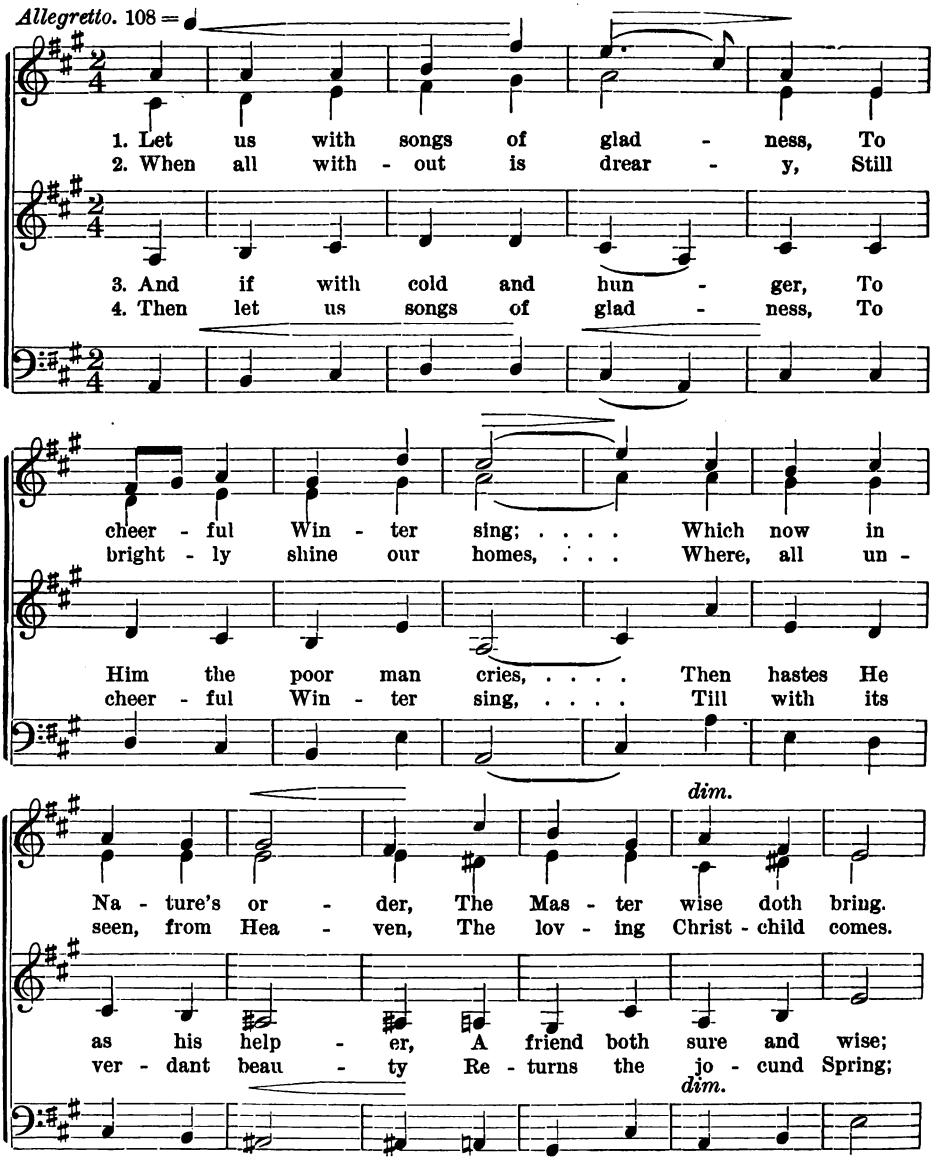
NO. 5. THE FOUNTAIN.

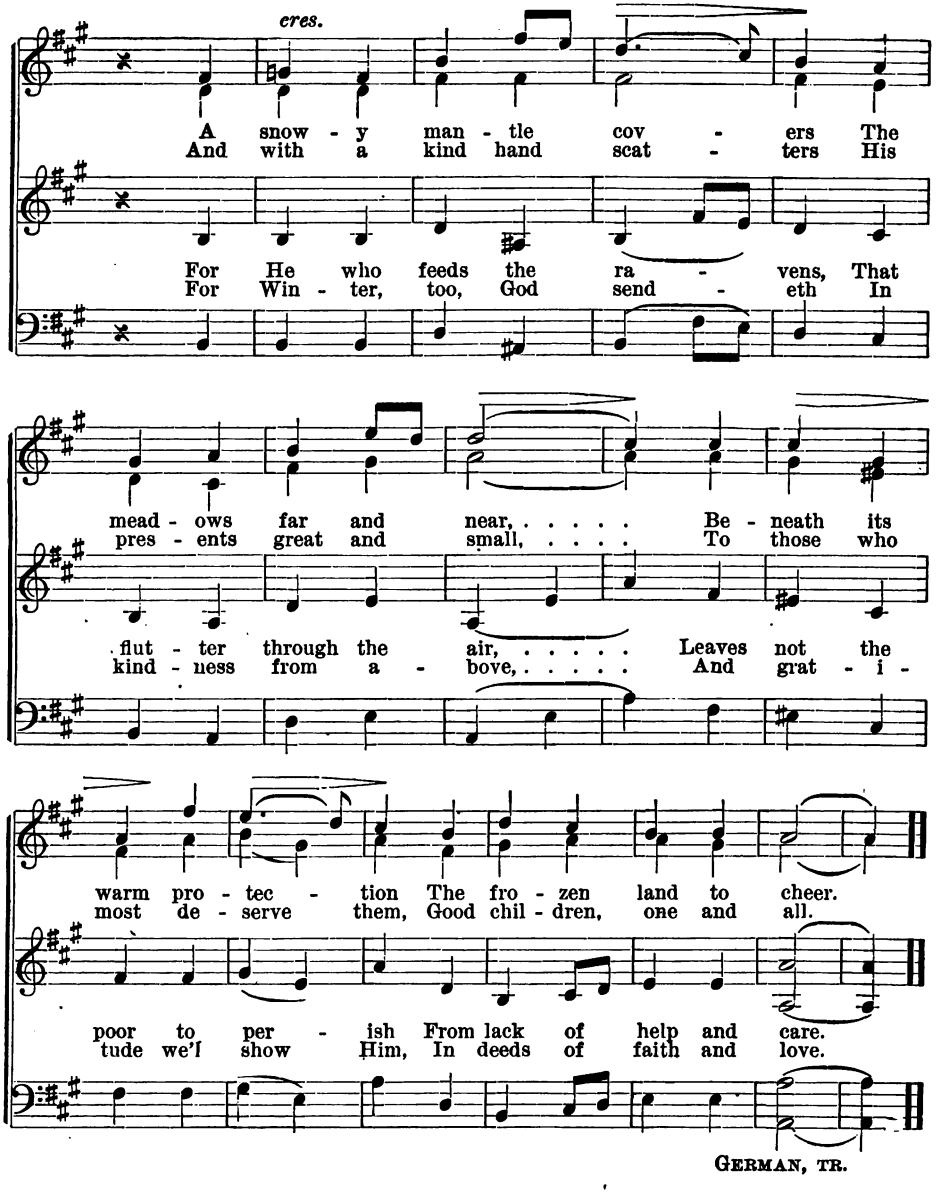
Allegro. 120 = ♪



J. R. LOWELL.

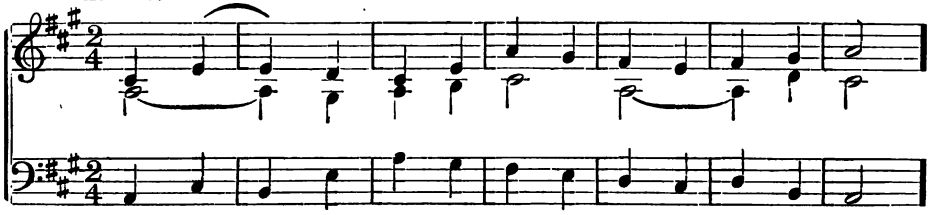
No. 6. Let us with Songs of Gladness.



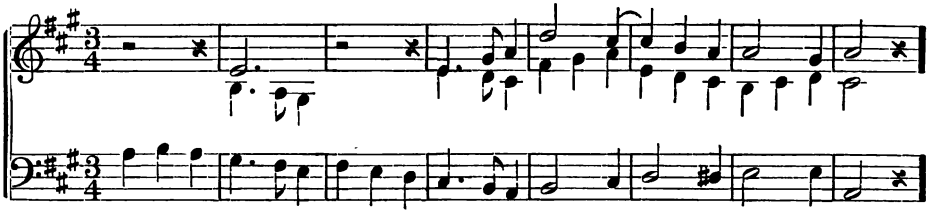

cres.
A snow - y man - tle cov - ers The
And with a kind hand scat - ters His
For He who feeds the ra - vens, That
For Win - ter, too, God send - eth In
mead - ows far and near, ... Be - neath its
pres - ents great and small, ... To those who
flut - ter through the air, ... Leaves not the
kind - ness from a - bove, ... And grat - i -
warm pro - tec - tion The fro - zen land to cheer.
most de - serve them, Good chil - dren, one and all.
poor to per - ish From lack of help and care.
tude we'l show Him, In deeds of faith and love.

GERMAN, TR.

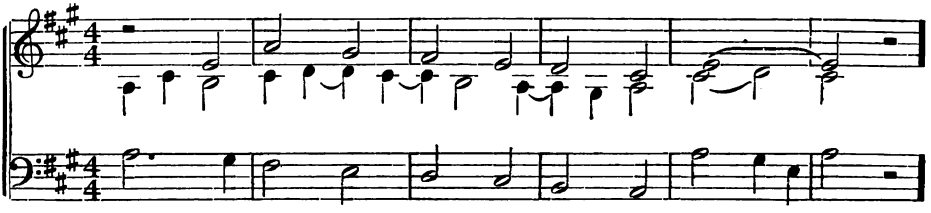
Ex. 124.



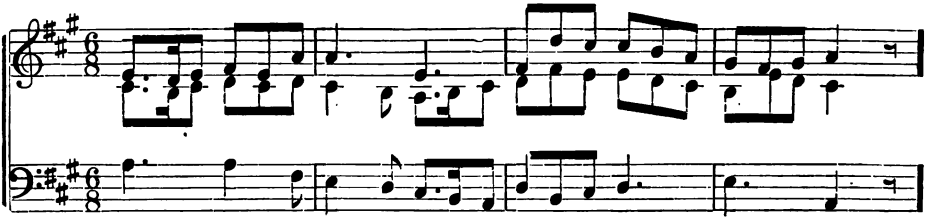
Ex. 125.



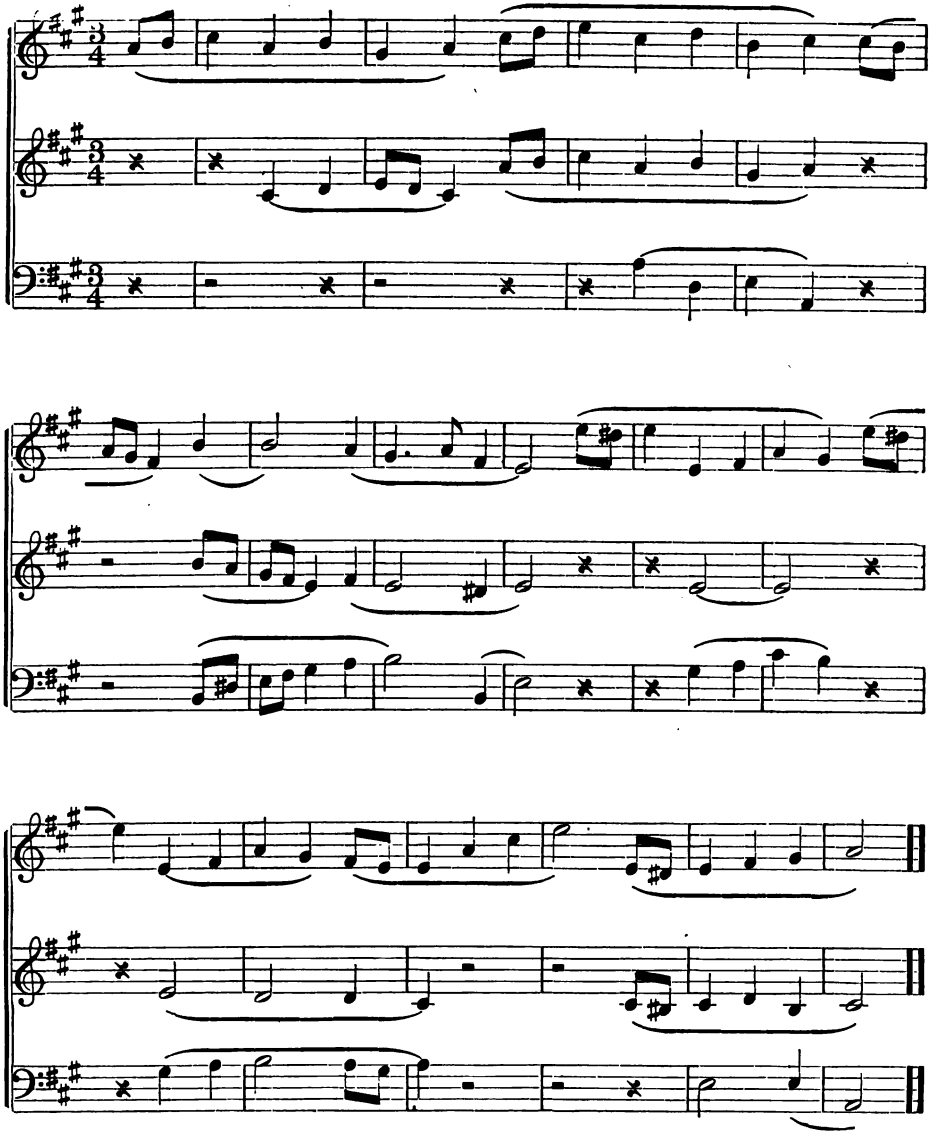
Ex. 126.



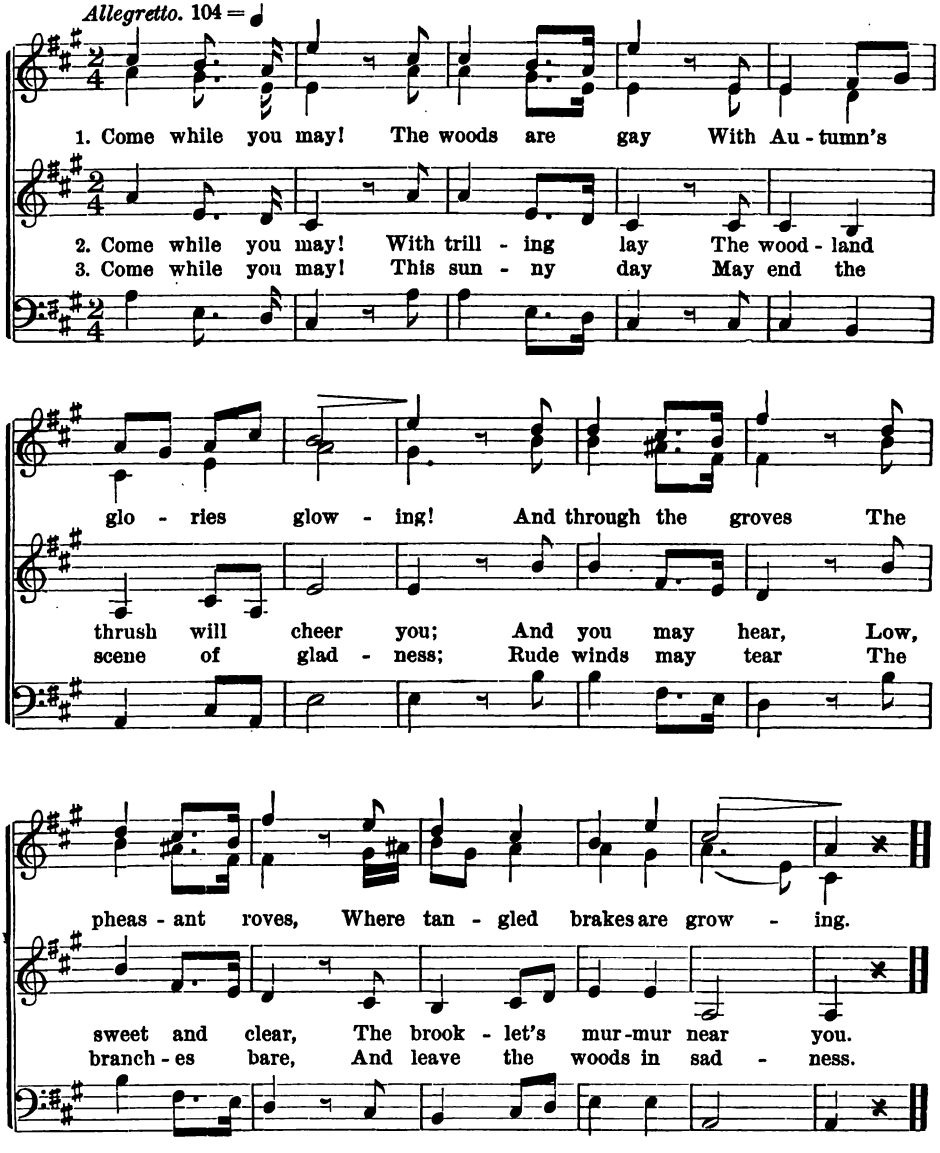
Ex. 127.



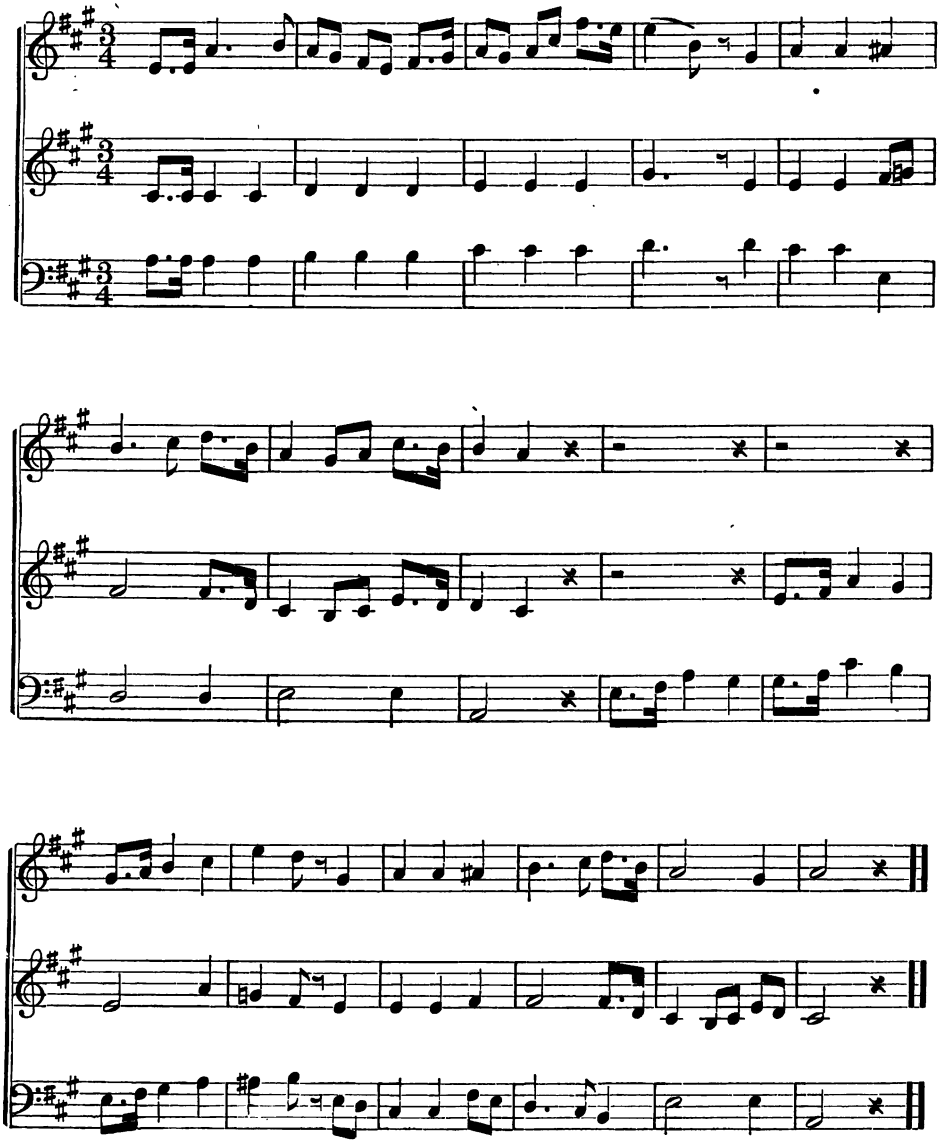
Ex. 128.



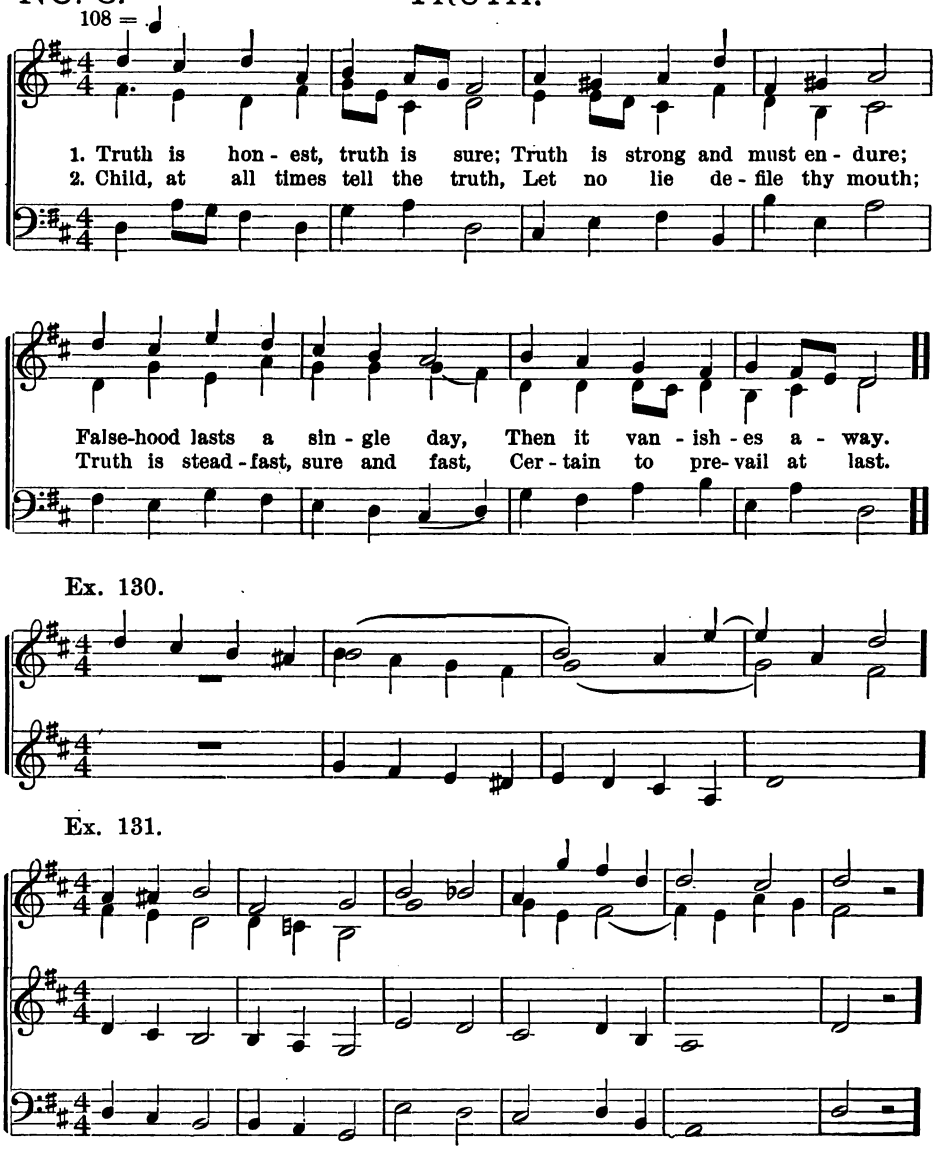
NO. 7. OCTOBER.


Allegretto. 104 = ♩
1. Come while you may! The woods are gay With Au - tumn's
2. Come while you may! With trill - ing lay The wood - land
3. Come while you may! This sun - ny day May end the
glo - ries glow - ing! And through the groves The
thrush will cheer you; And you may hear, Low,
scene of glad - ness; Rude winds may tear The
pheas - ant roves, Where tan - gled brakes are grow - ing.
sweet and clear, The brook - let's mur-mur near you.
branch - es bare, And leave the woods in sad - ness.

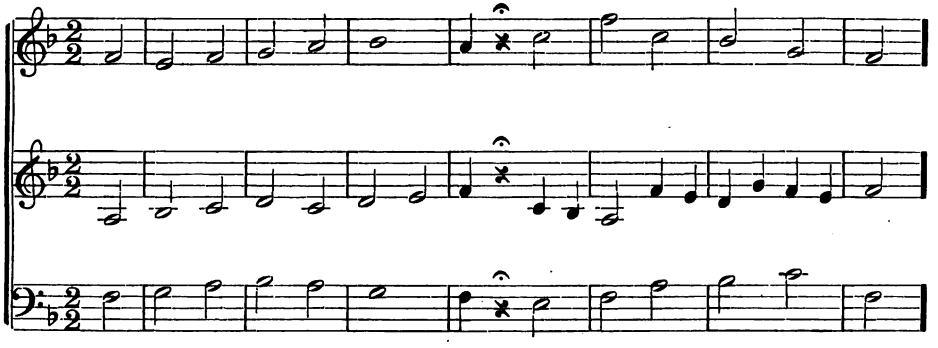
Ex. 129.



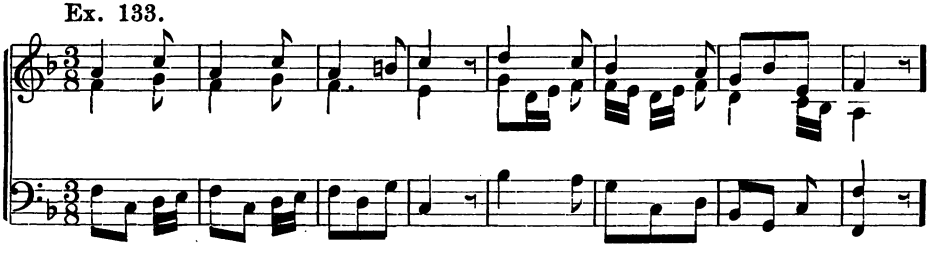
NO. 8. TRUTH.


108 = ♩
1. Truth is hon - est, truth is sure; Truth is strong and must en - dure;
2. Child, at all times tell the truth, Let no lie de - file thy mouth;
False-hood lasts a sin - gle day, Then it van - ish - es a - way.
Truth is stead - fast, sure and fast, Cer - tain to pre - vail at last.
Ex. 130.
Ex. 131.

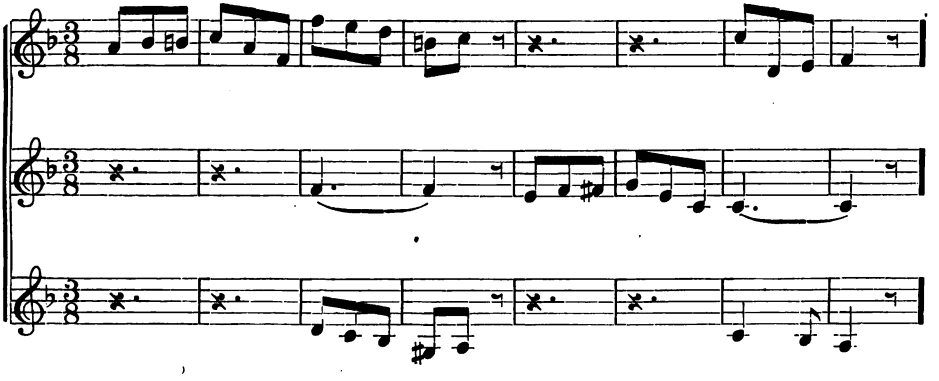
Ex. 132.



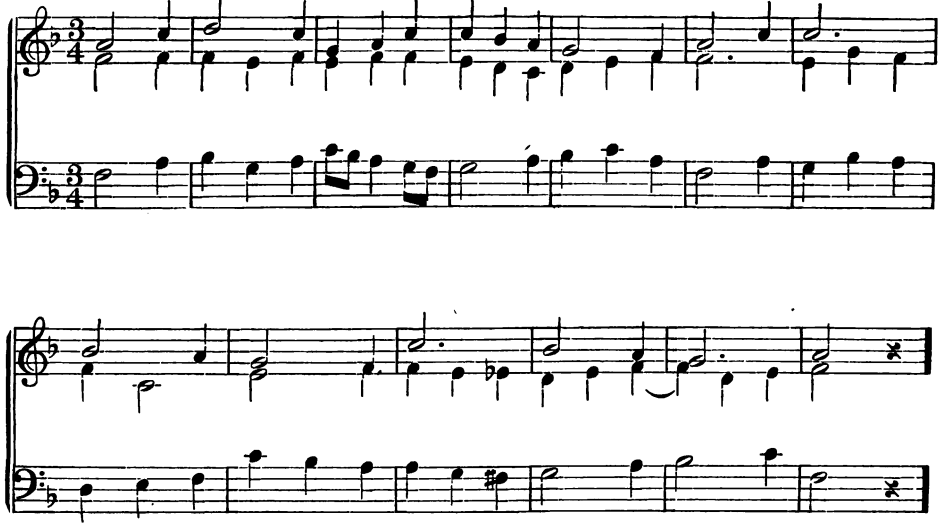
Ex. 133.



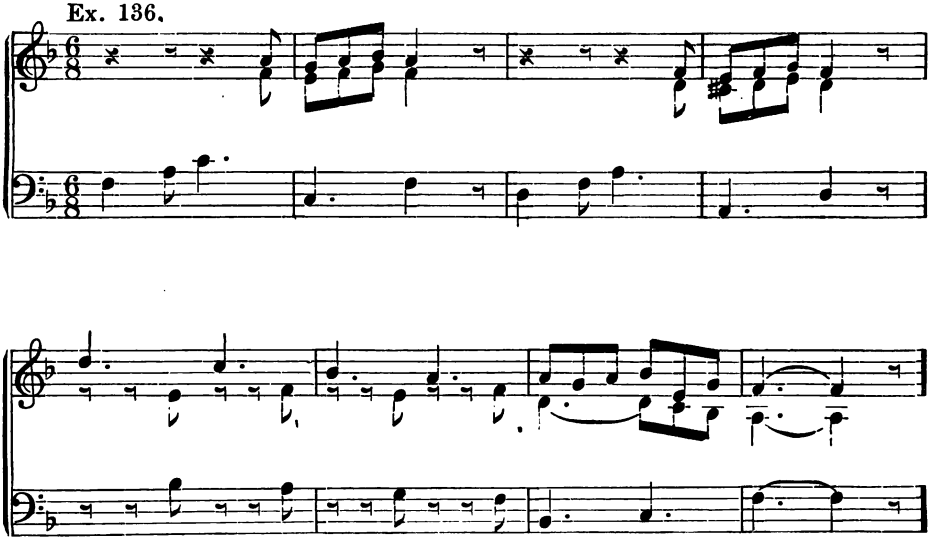
Ex. 134.



Ex. 135.

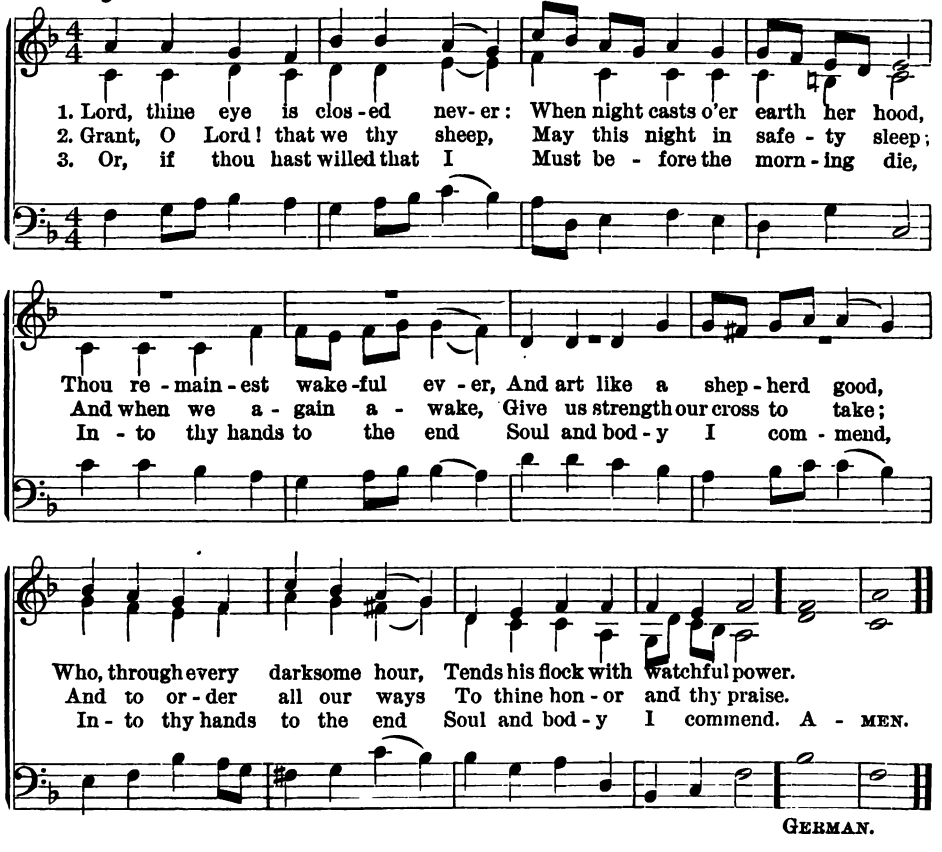


Ex. 136.



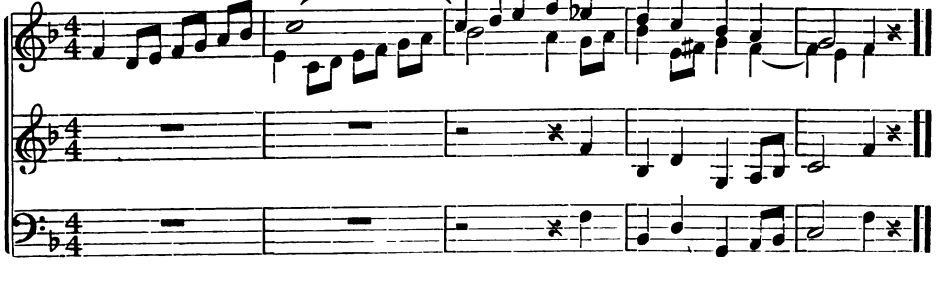
NO. 9. AN EVENING PRAYER.

84 = ♩

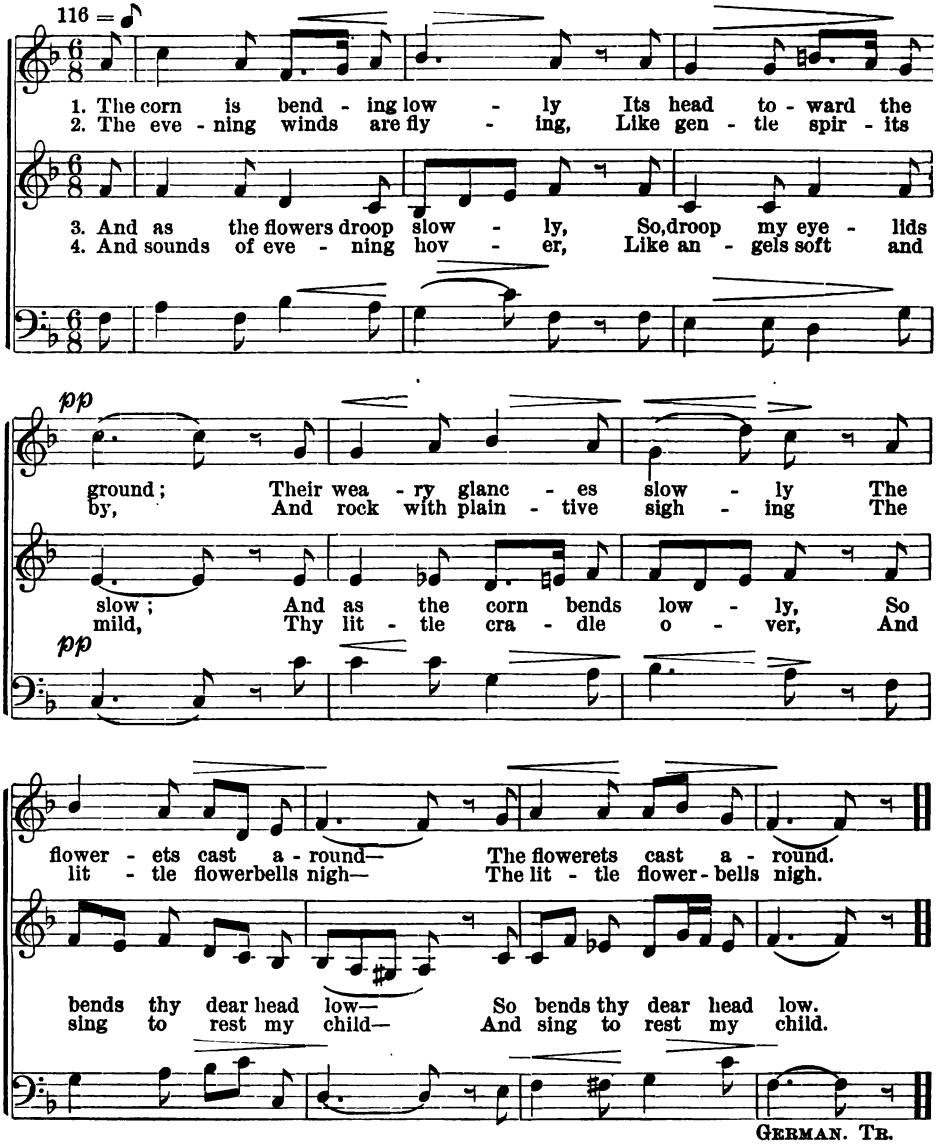


GERMAN.

Ex. 137.

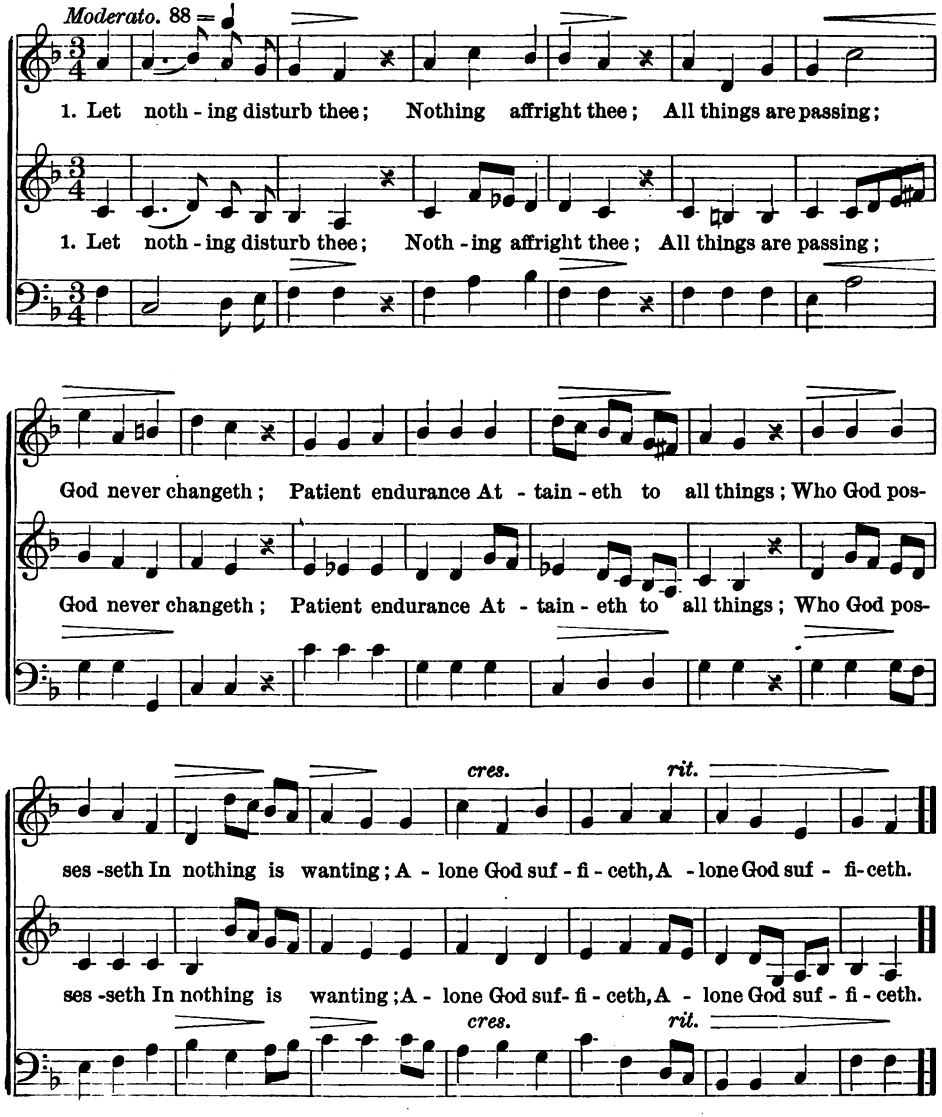


No. 10. The Corn is Bending Lowly.

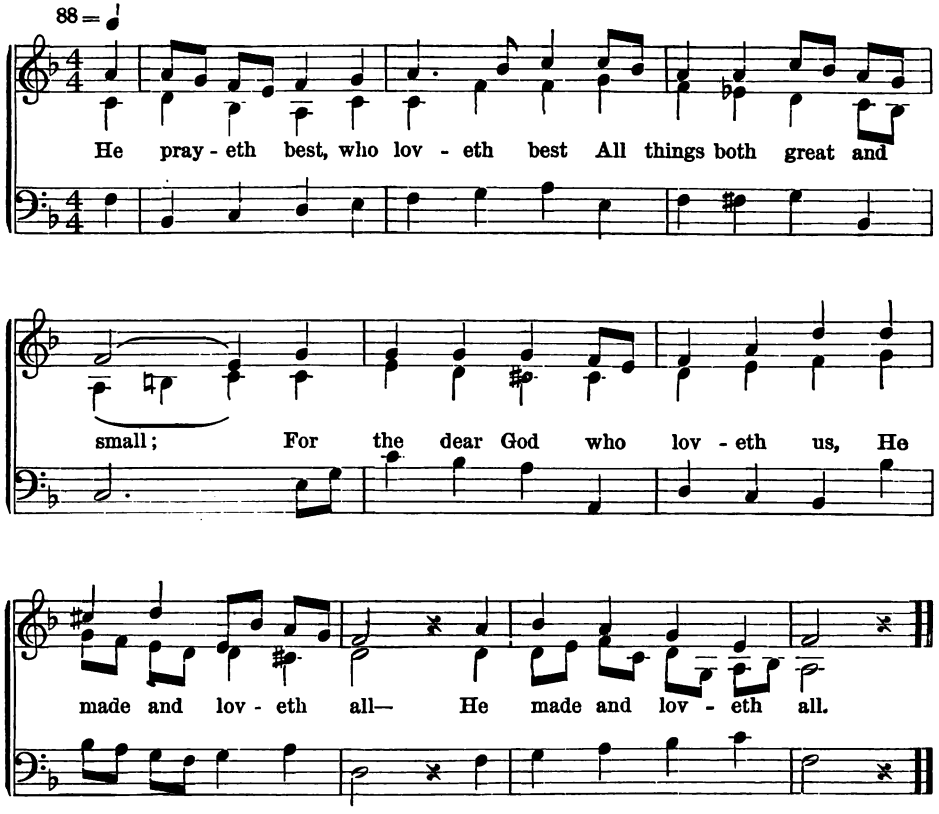


German. Tr.

NO. 11. LET NOTHING DISTURB THEE.

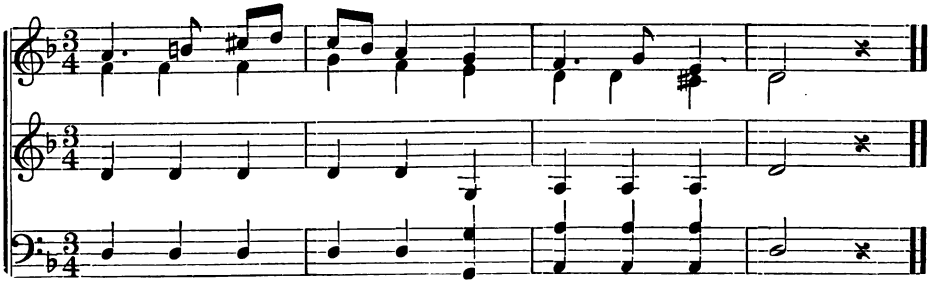


No. 12. HE PRAYETH BEST.

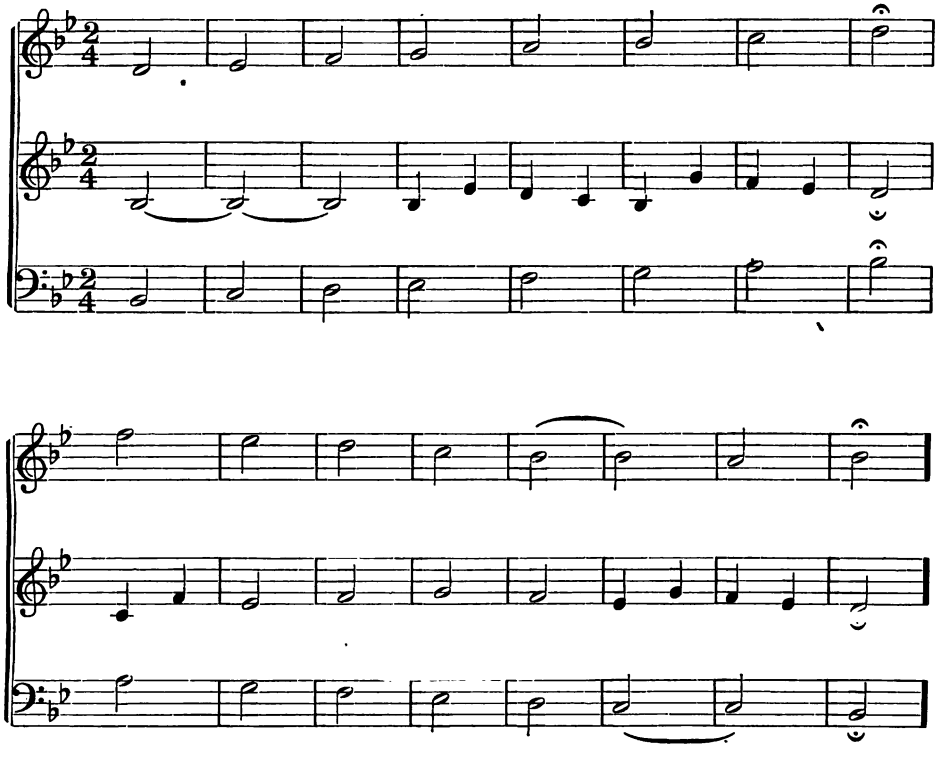


COLERIDGE.

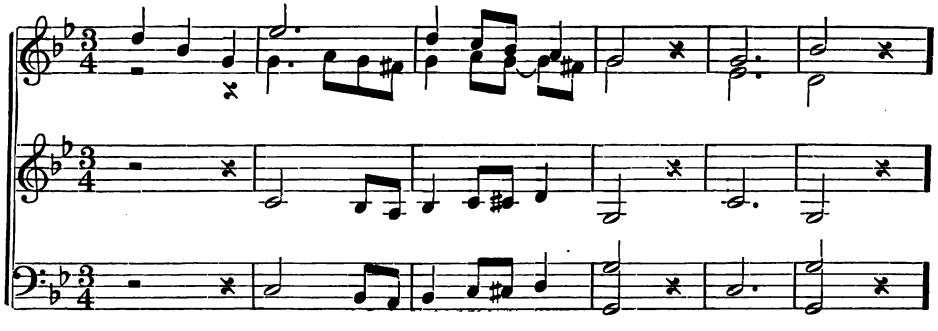
Ex. 138.



Ex. 139.



Ex. 140.



NO. 13. ONWARD.

Con brio. 84 = ♩

1. Cease this dreaming! cease this trembling! Still un-wea-ried, strug-gle on;
2. Dare not tar-ry, though the pres-ent Scat-ter ro-ses in thy way;
3. On-ward! on-ward! with thy sing-ing 'Gainst the world's sharp griefs contend,
4. Till thy brow, the thick-leav'd garland, Like a ha-lo shall sur-round;
5. On-ward! then, through all op-pos-ing, On-ward! still, thro' death's dark pain,

Though the strength should almost fail thee, Though the strength should almost fail thee,
Though to thee from out the o-cean, Though to thee from out the o-cean,

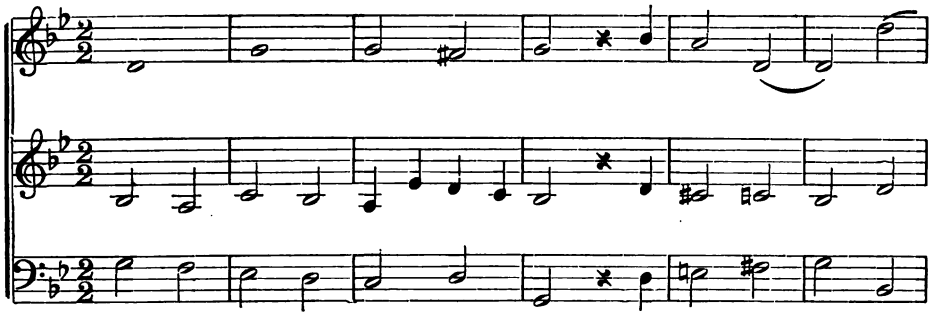
Till up-on thy cheek's hot burn-ing, Till up-on thy cheek's hot burn-ing,
Till the Spir-it's flame, all bright-ly, Till the Spir-it's flame, all bright-ly,
He must wres-tle on, un-yield-ing, He must wres-tle on un-yield-ing,

On-ward, be the word a-lone, the word a-lone.
Sy-rens sing their lur-ing lay, their lur-ing lay.

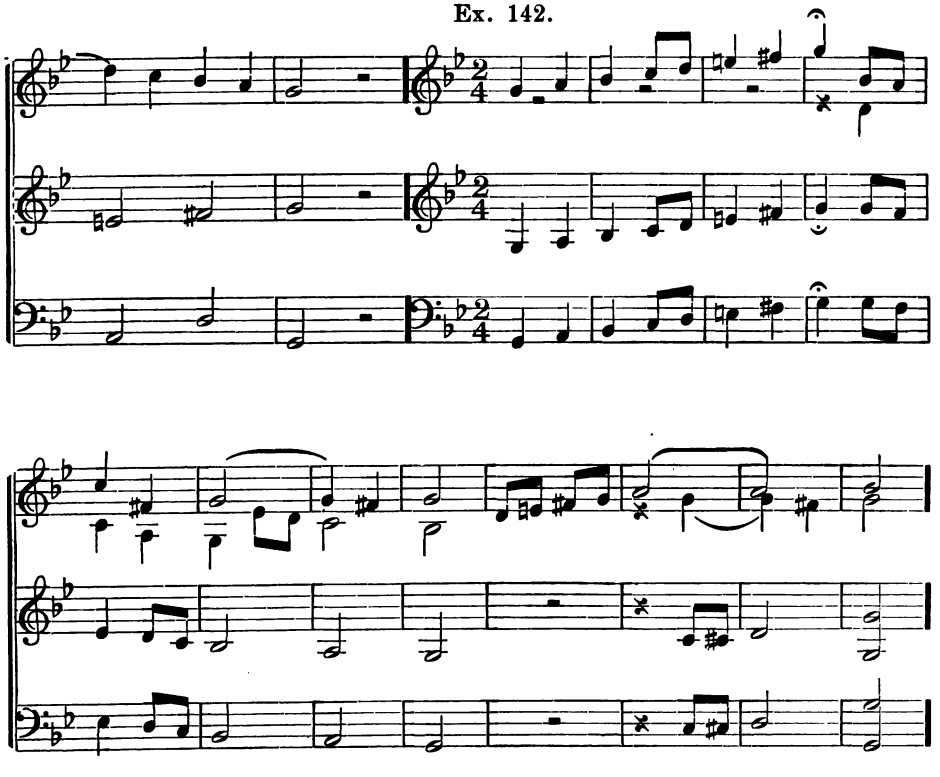
Gol-den rays from heaven de-scend, from heaven de-scend.
Hov-ering o'er thee shall be found, o'er thee be found.
Who the bliss of heaven would gain, the bliss would gain.

GEIBEL.

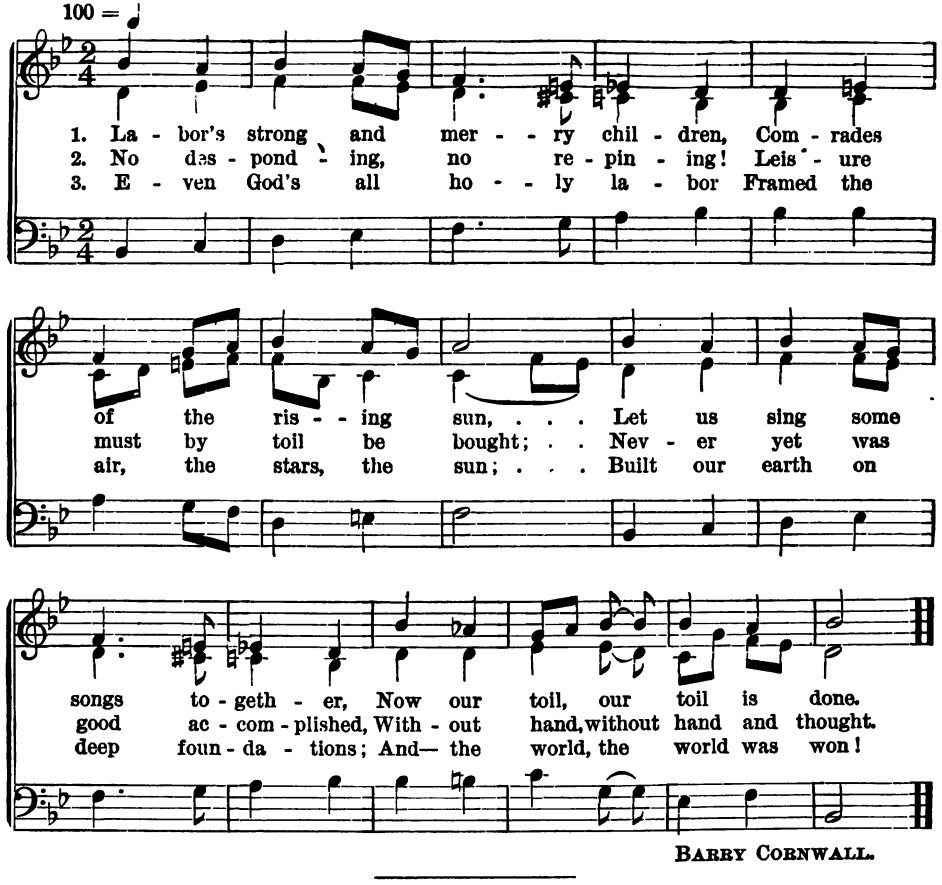
Ex. 141.



Ex. 142.

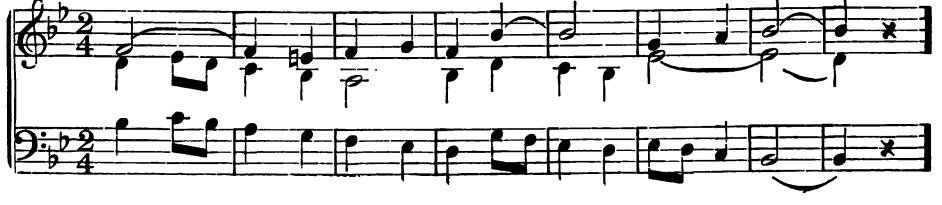


NO. 14. SONG AFTER LABOR.

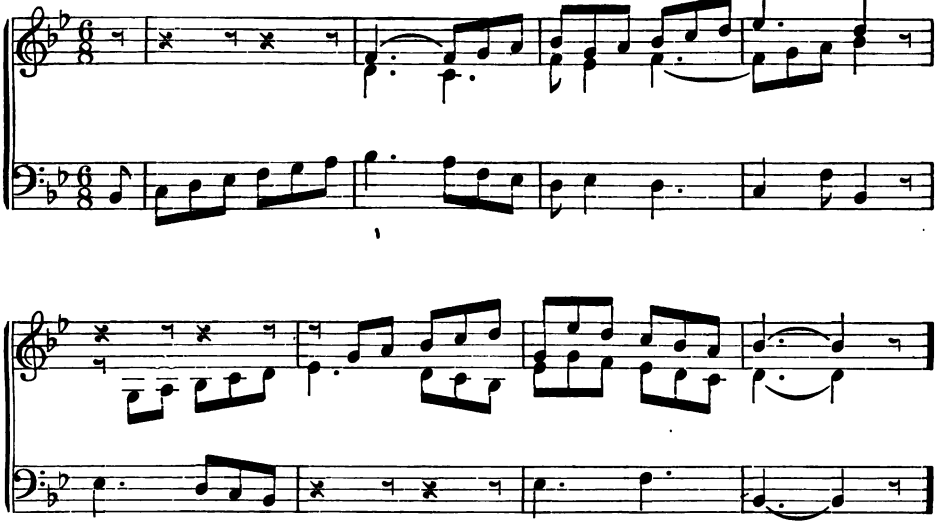


BARRY CORNWALL.

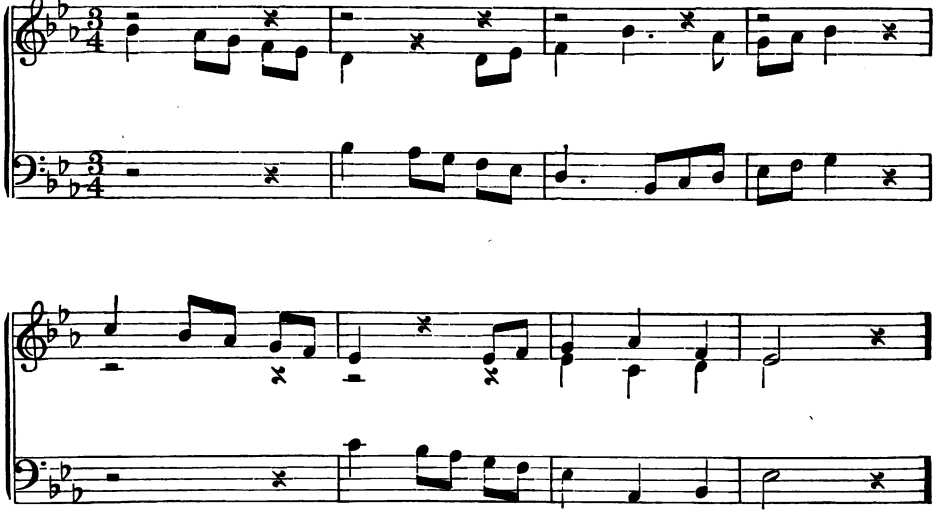
Ex. 143.



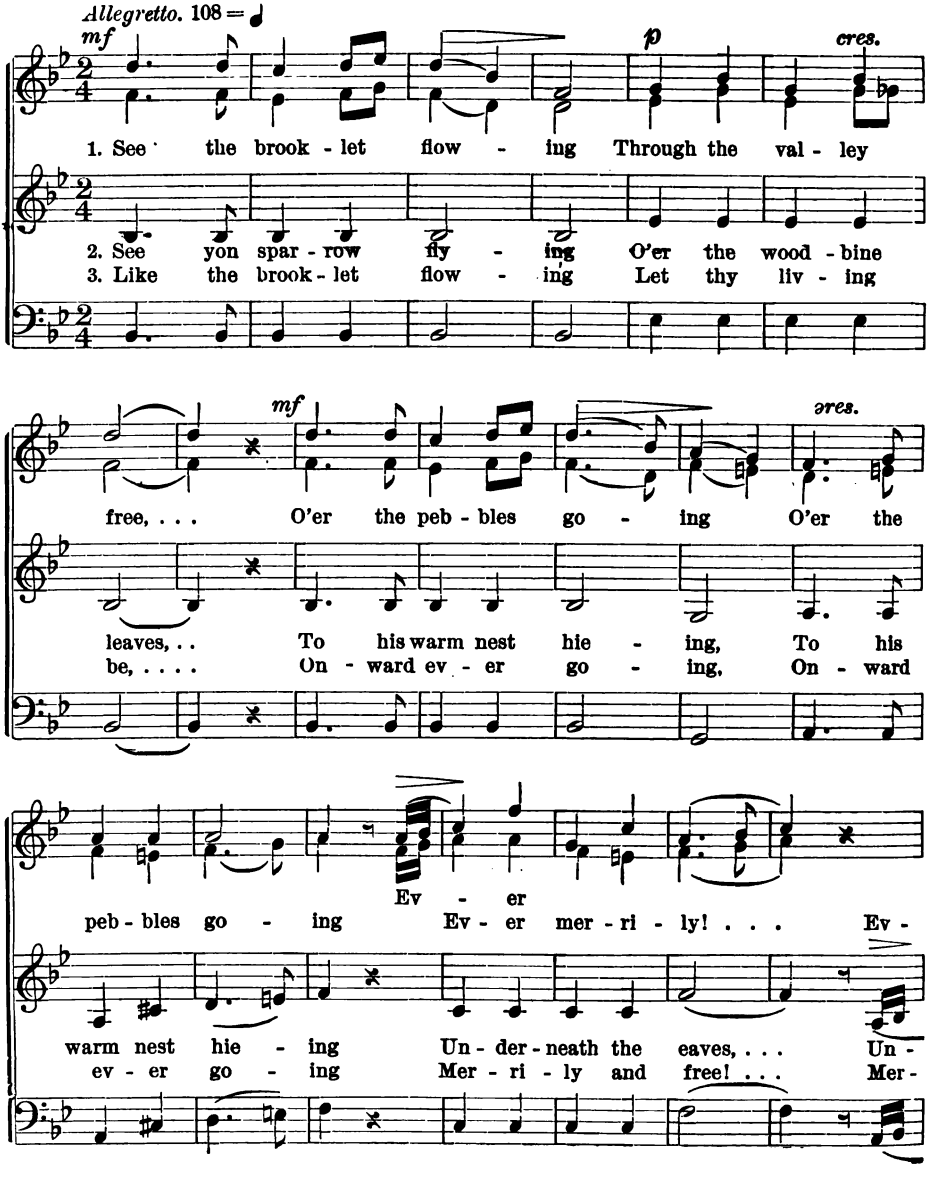
Ex. 144.

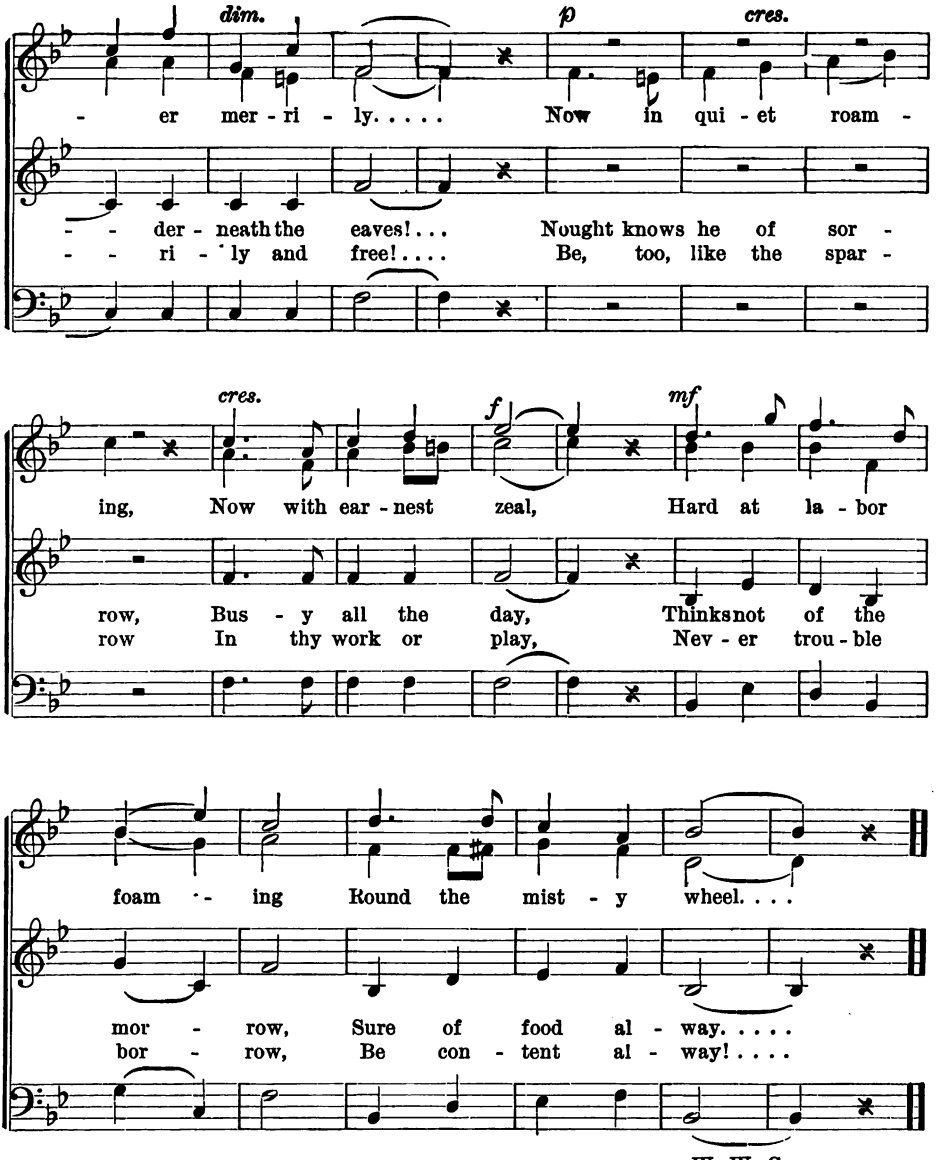


Ex. 145.



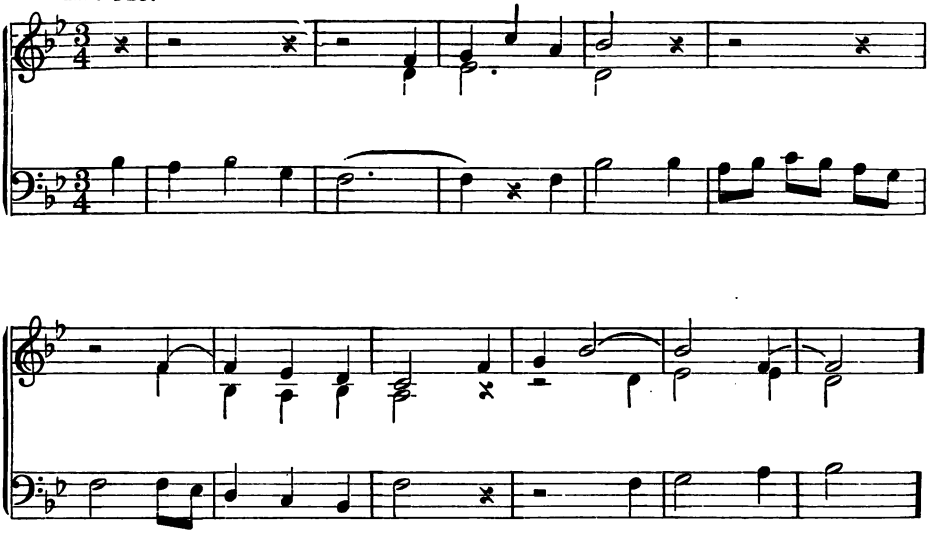
NO. 15. CONTENTMENT.



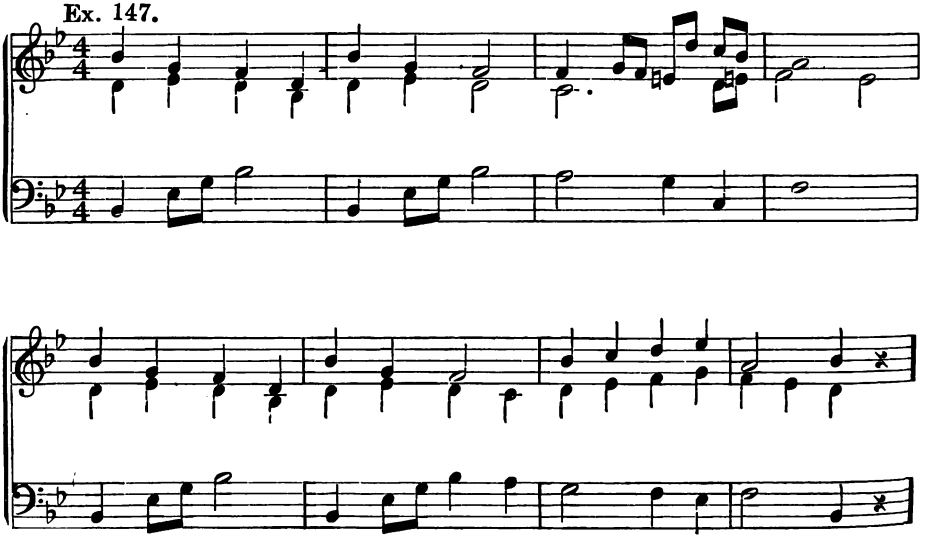

dim.
p
cres.
- er mer - ri - ly. . . . . Now in qui - et roam -
- - der - neath the eaves! . . . Nought knows he of sor -
- - ri - ly and free! . . . . Be, too, like the spar -
cres.
f
mf
ing, Now with ear - nest zeal, Hard at la - bor
row, Bus - y all the day, Thinks not of the
row In thy work or play, Nev - er trou - ble
foam - ing Round the mist - y wheel. . . .
mor - row, Sure of food al - way. . . . .
bor - row, Be con - tent al - way! . . . .

W. W. CALDWELL.

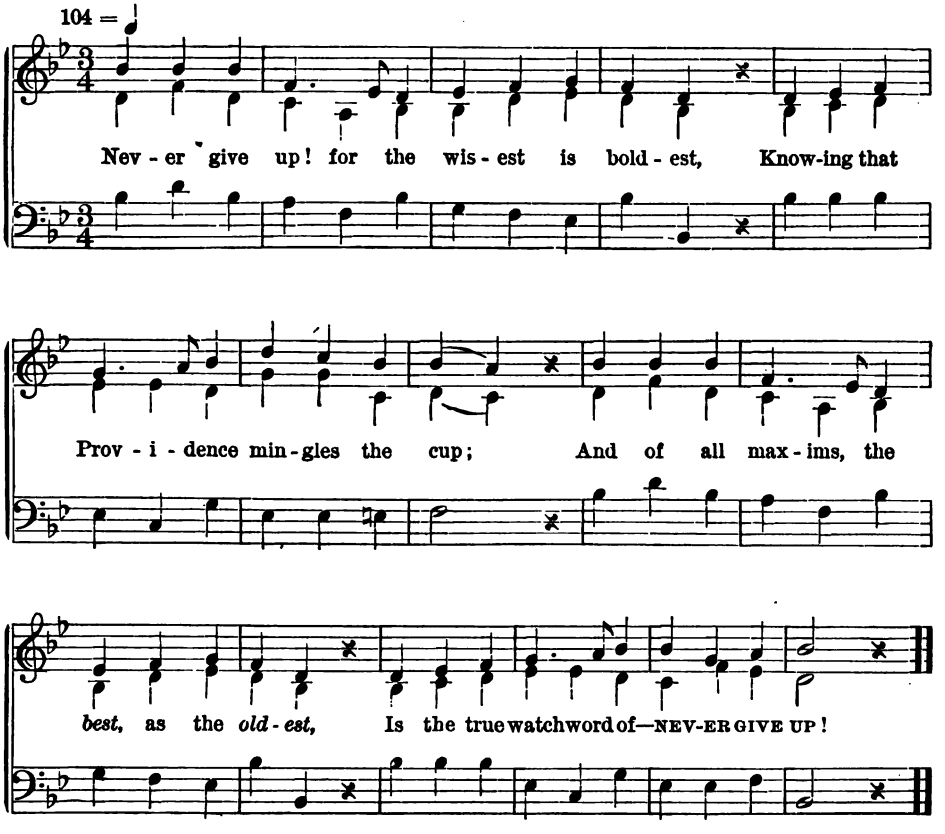
Ex. 146.



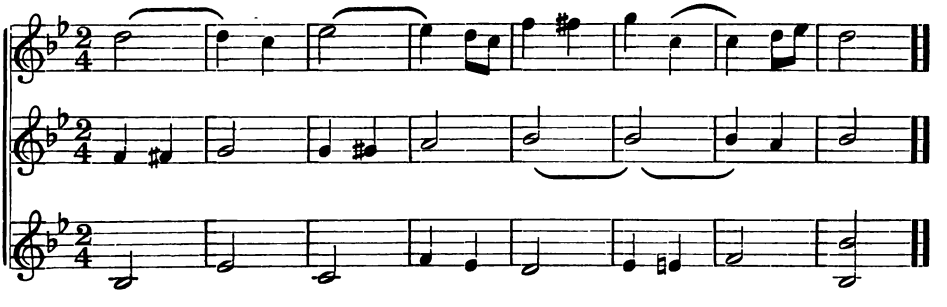
Ex. 147.



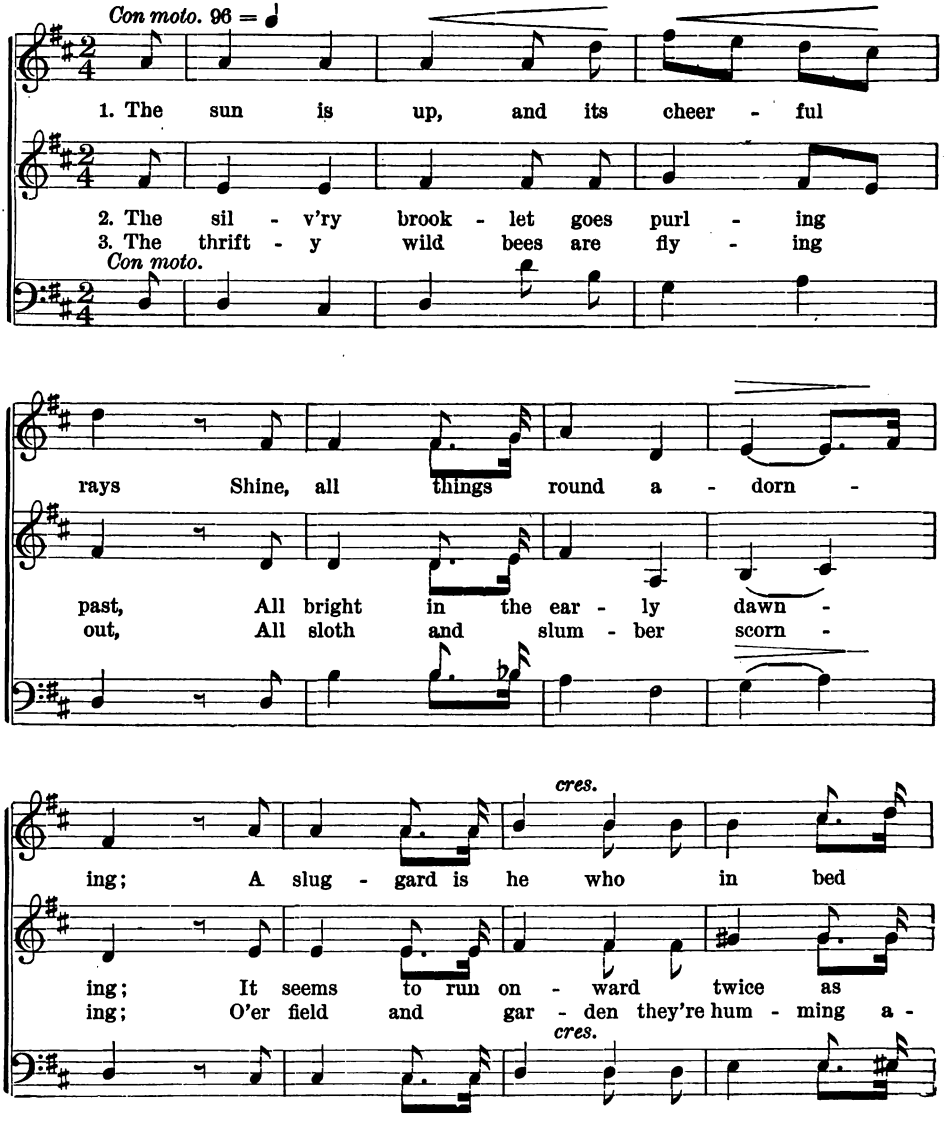
NO. 16. NEVER GIVE UP!

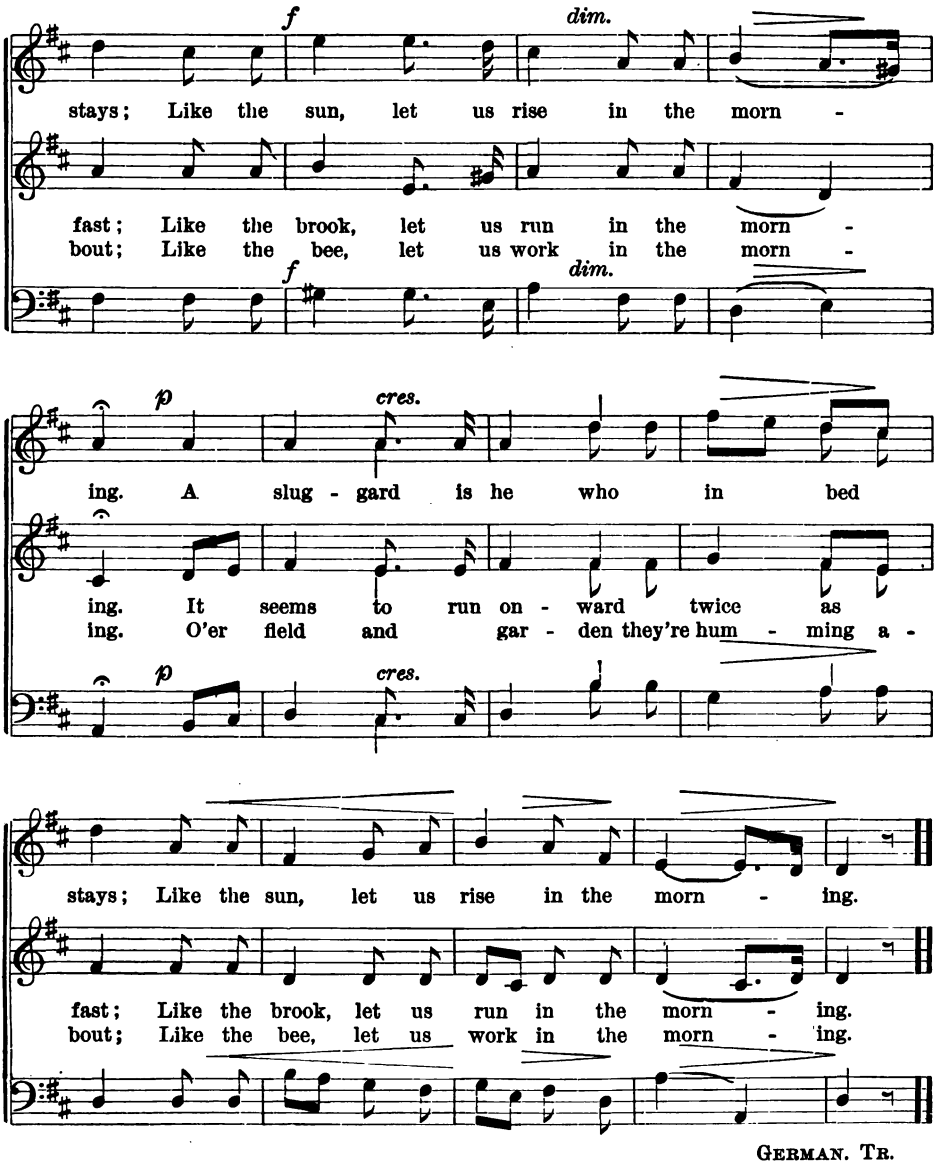


Ex. 148.



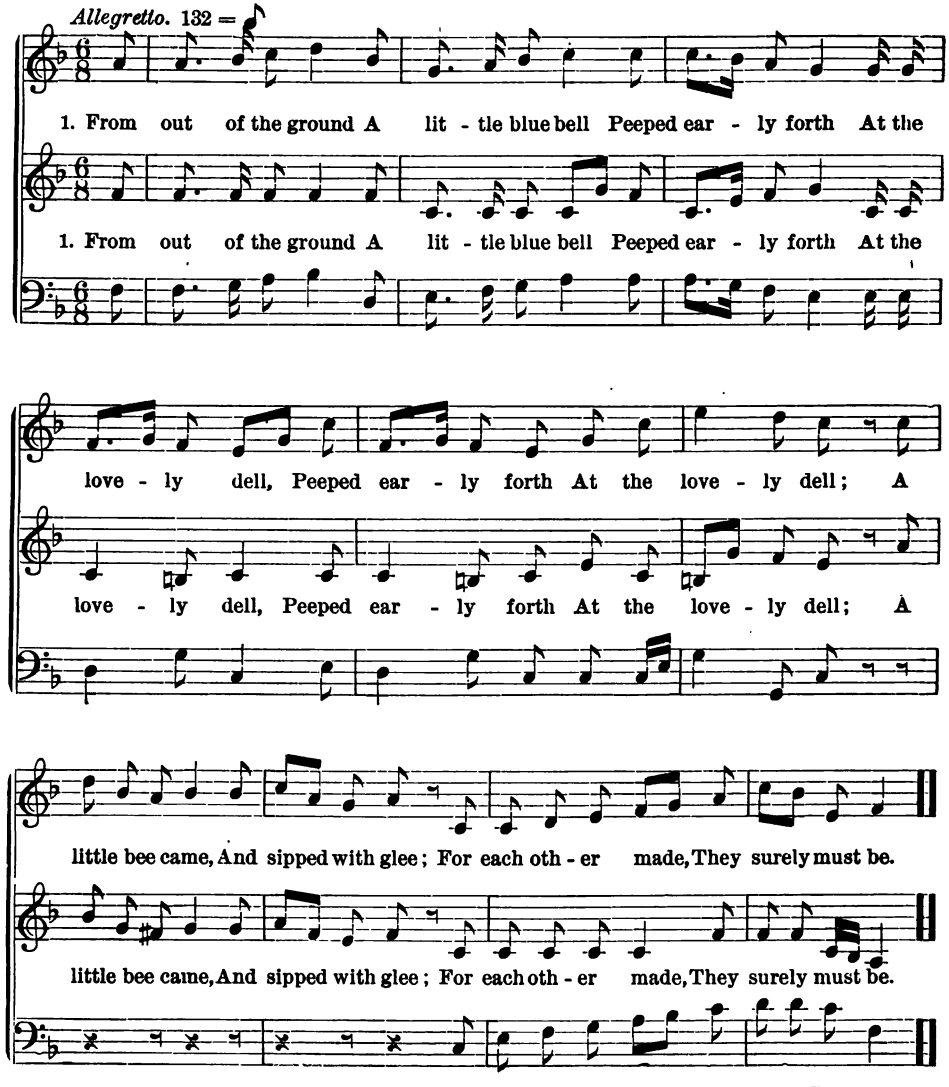
NO. 17. THE SUN IS UP.




f
dim.
stays; Like the sun, let us rise in the morn -
fast; Like the brook, let us run in the morn -
bout; Like the bee, let us work in the morn -
f
dim.
p
cres.
ing. A slug - gard is he who in bed
ing. It seems to run on - ward twice as
ing. O'er field and gar - den they're hum - ming a -
p
cres.
stays; Like the sun, let us rise in the morn - ing.
fast; Like the brook, let us run in the morn - ing.
bout; Like the bee, let us work in the morn - ing.

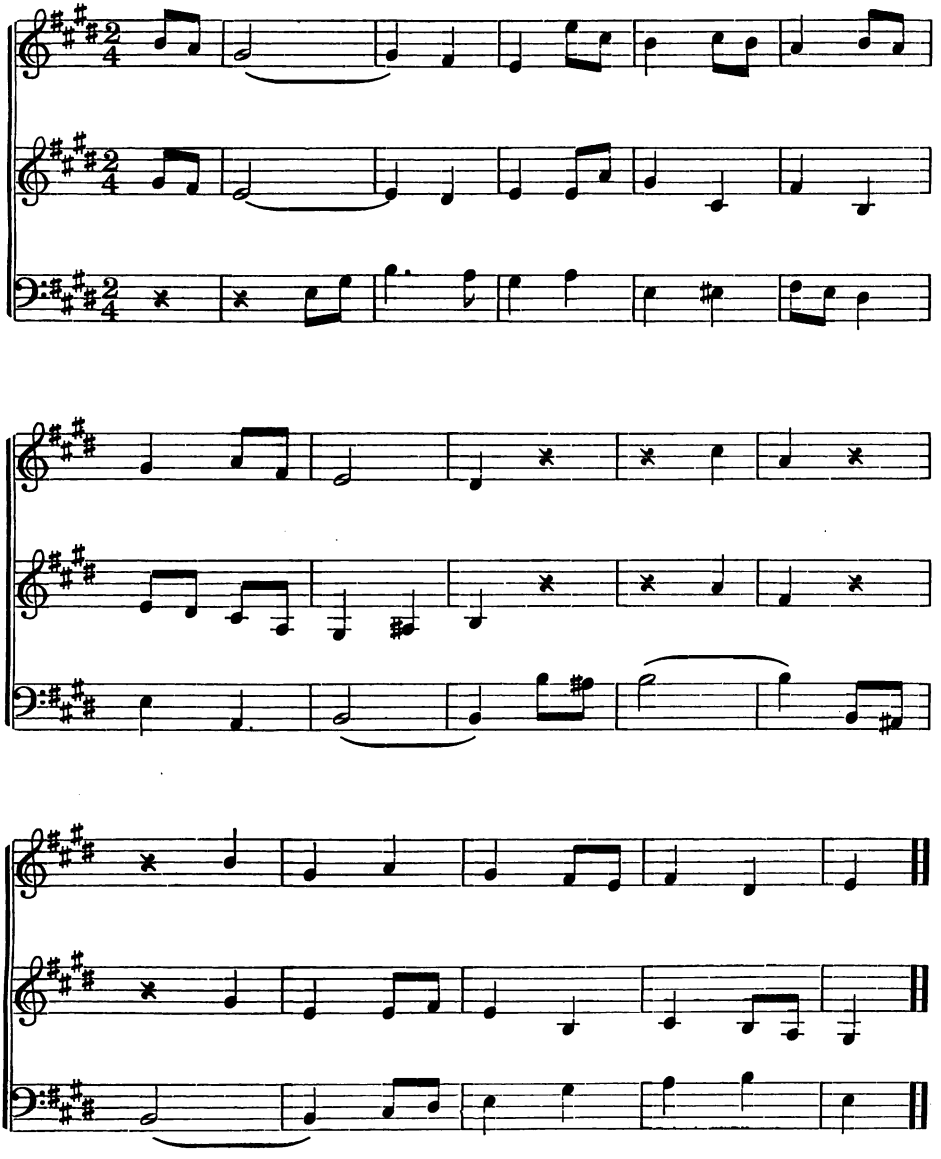
GERMAN. TR.

NO. 18. LIKE TO LIKE.

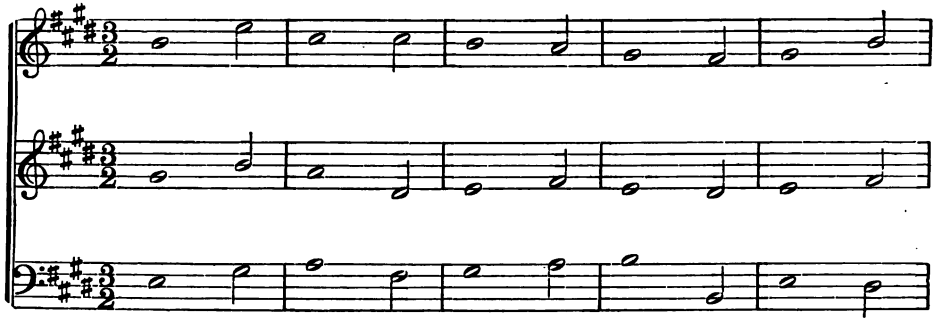


GOETHE.

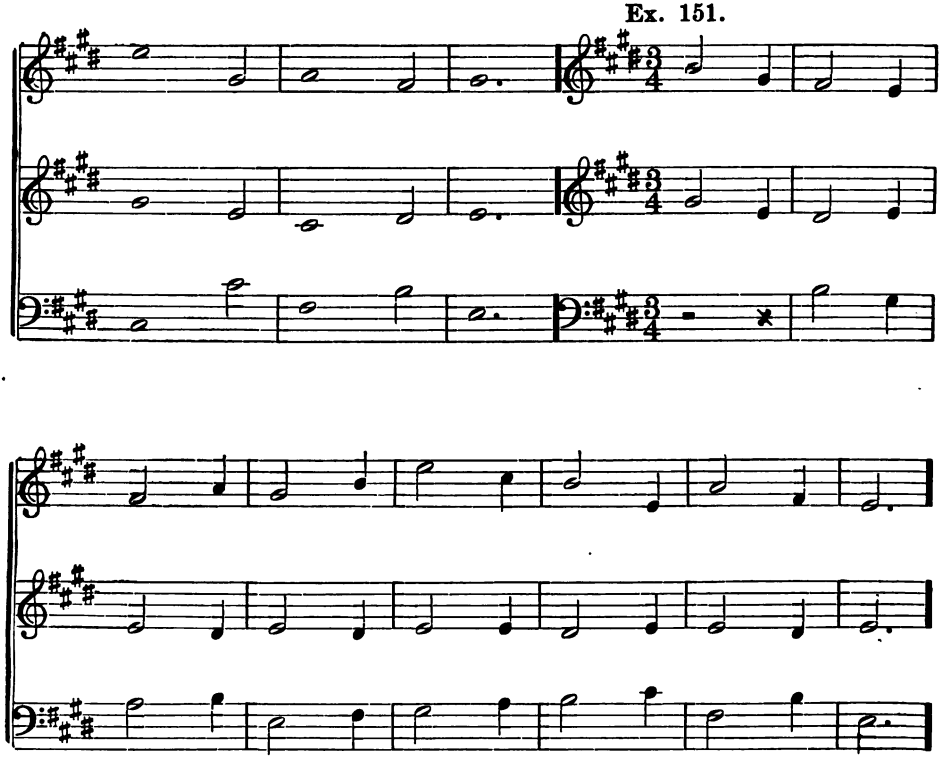
Ex. 149.



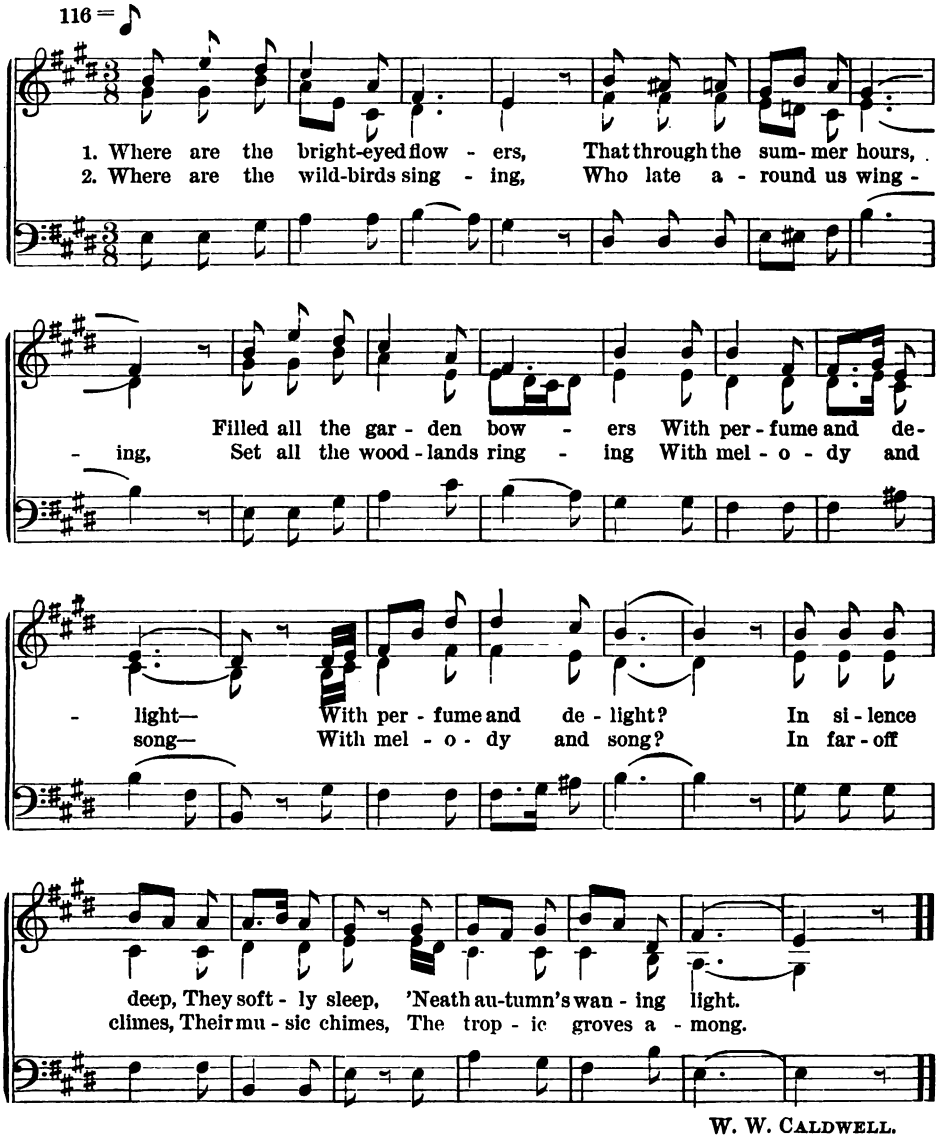
Ex. 150.



Ex. 151.

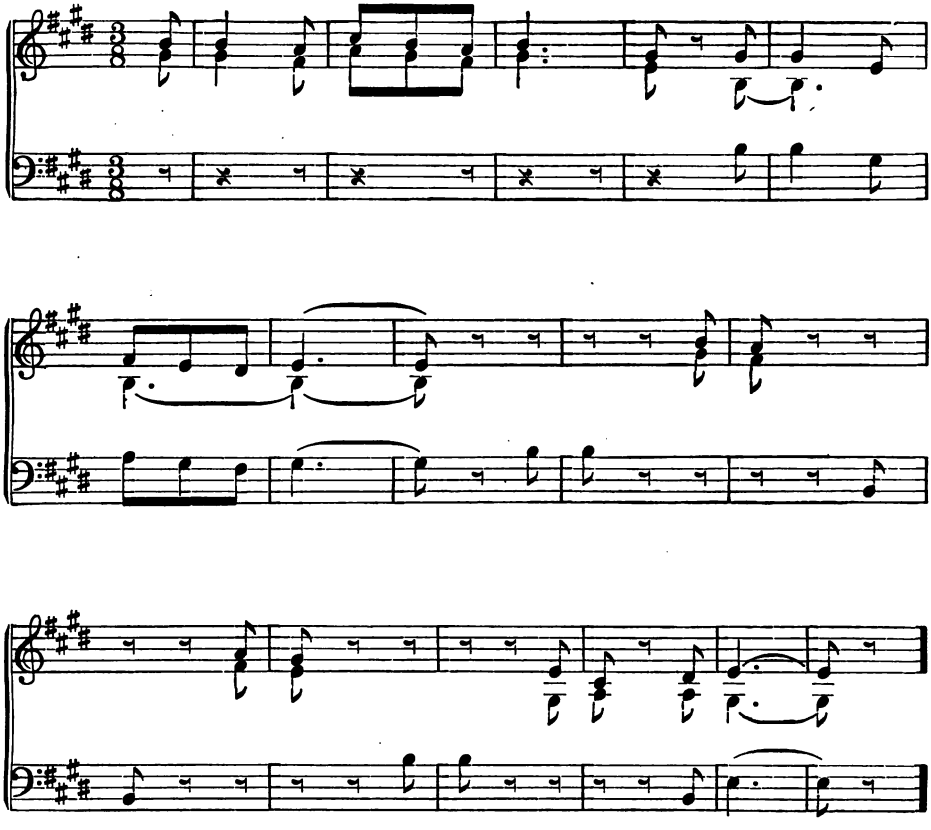


NO. 19. AUTUMNAL.

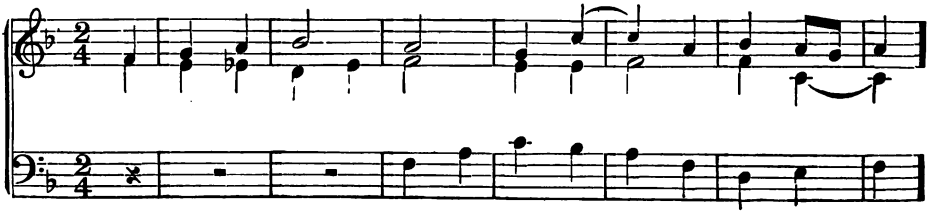


W. W. CALDWELL.

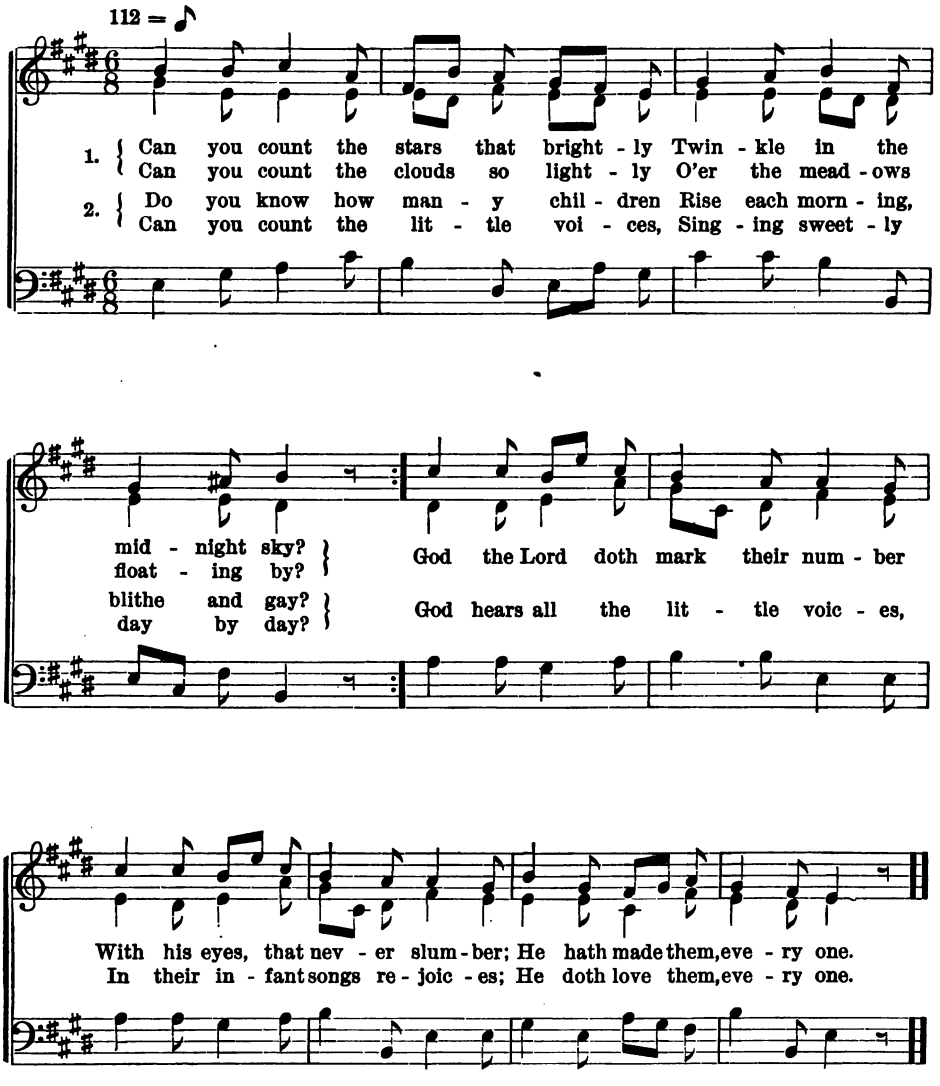
Ex. 152.



Ex. 153.

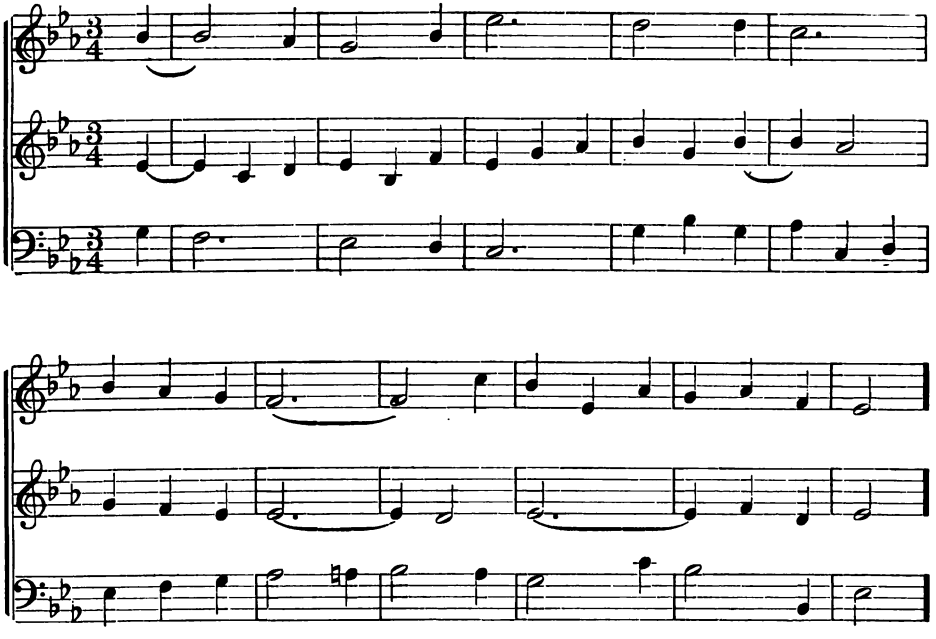


NO. 20. THE HEAVENLY FATHER.

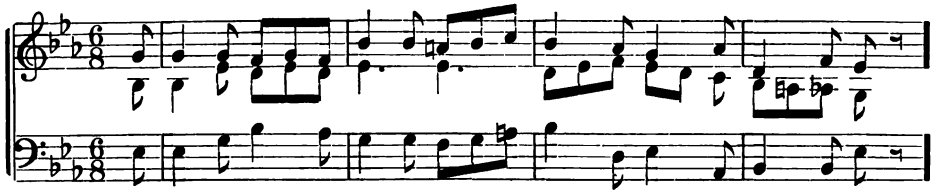


GERMAN, TR. BY DULCKEN.

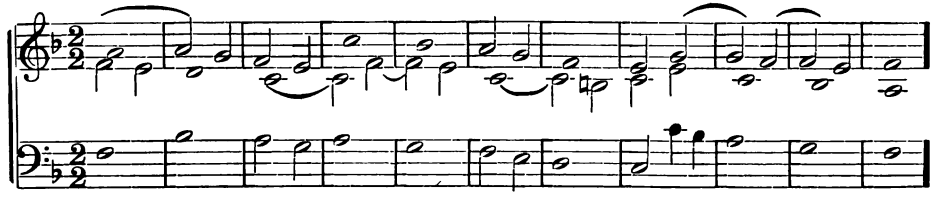
Ex. 154.



Ex. 155.

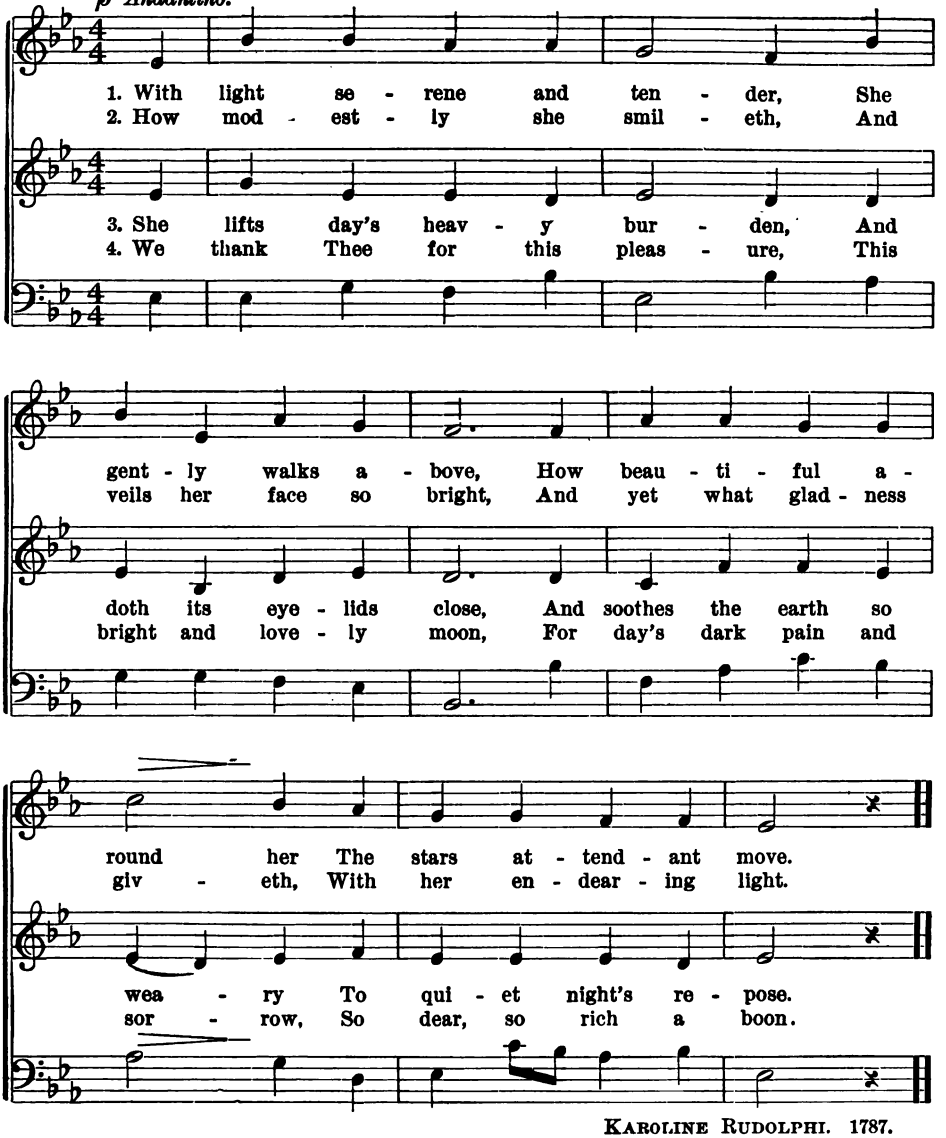


Ex. 156.



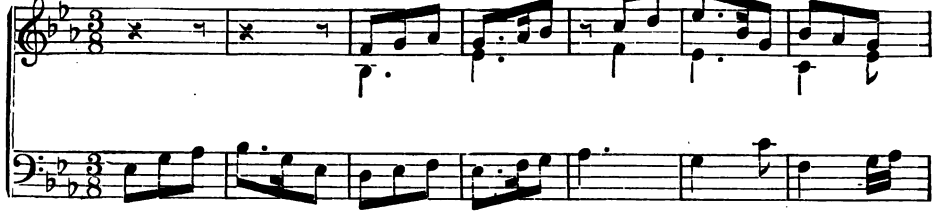
NO. 21. THE MOON.

p Andantino.

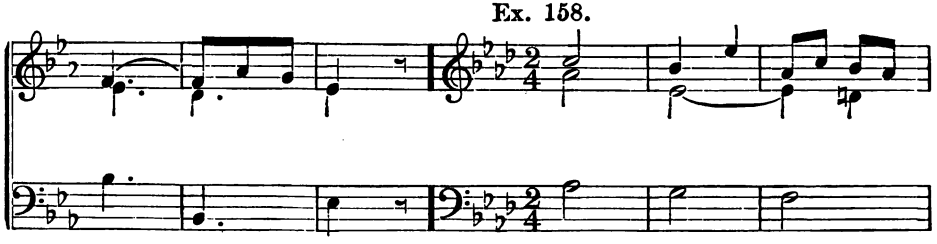


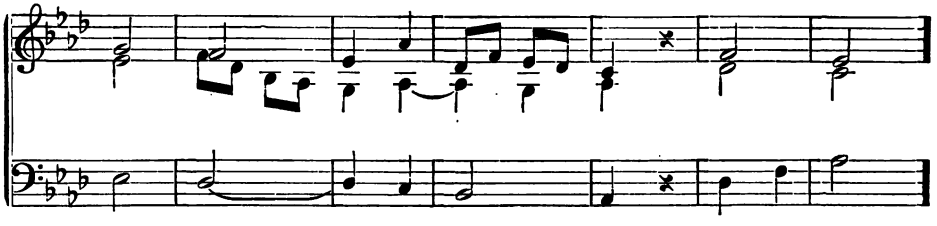
KAROLINE RUDOLPHI. 1787.

Ex. 157.

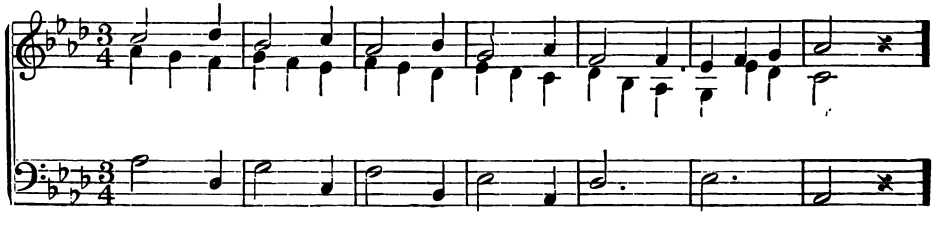


Ex. 158.

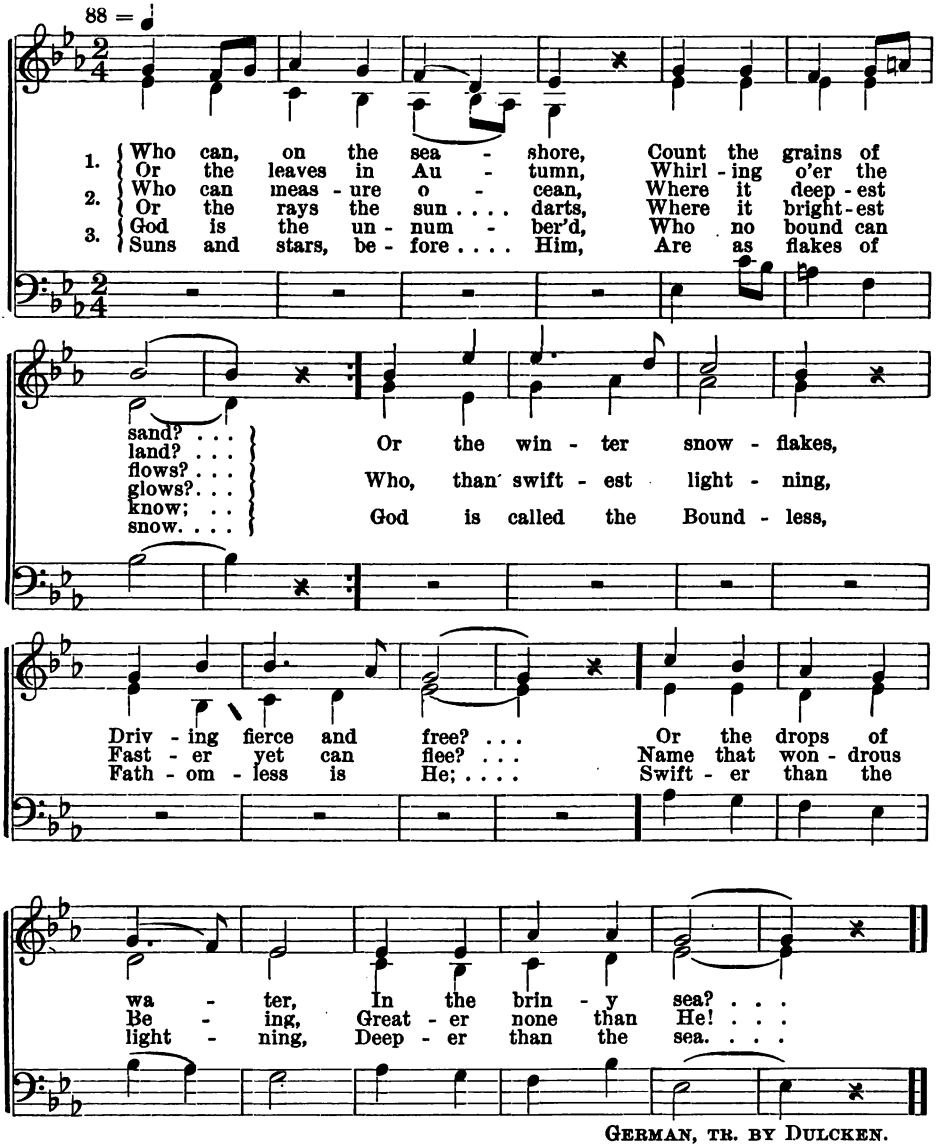




Ex. 159.

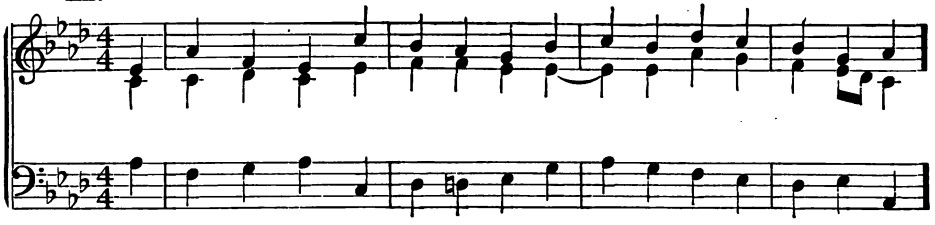


NO. 22. THE IMMENSITY OF GOD.

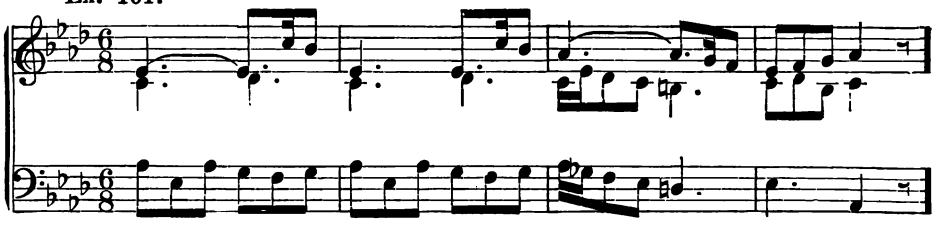


GERMAN, TR. BY DULCKEN.

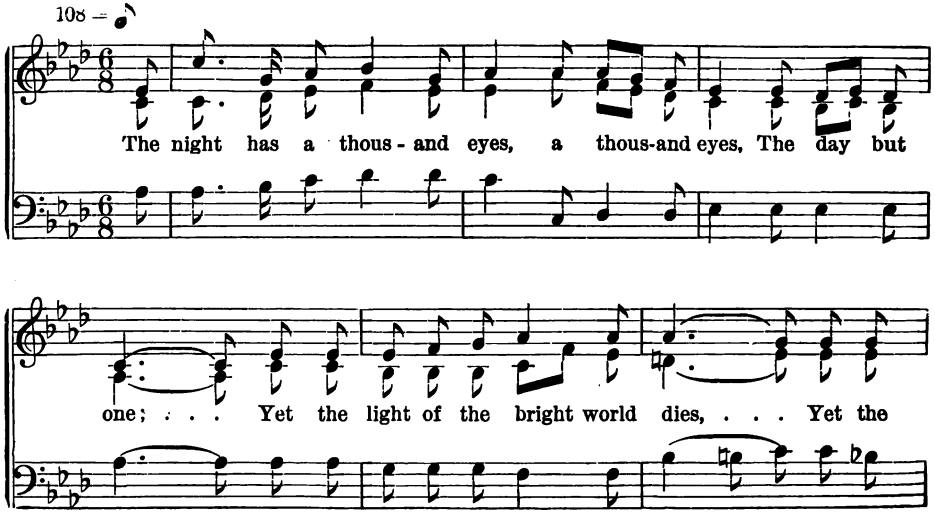
Ex. 160.

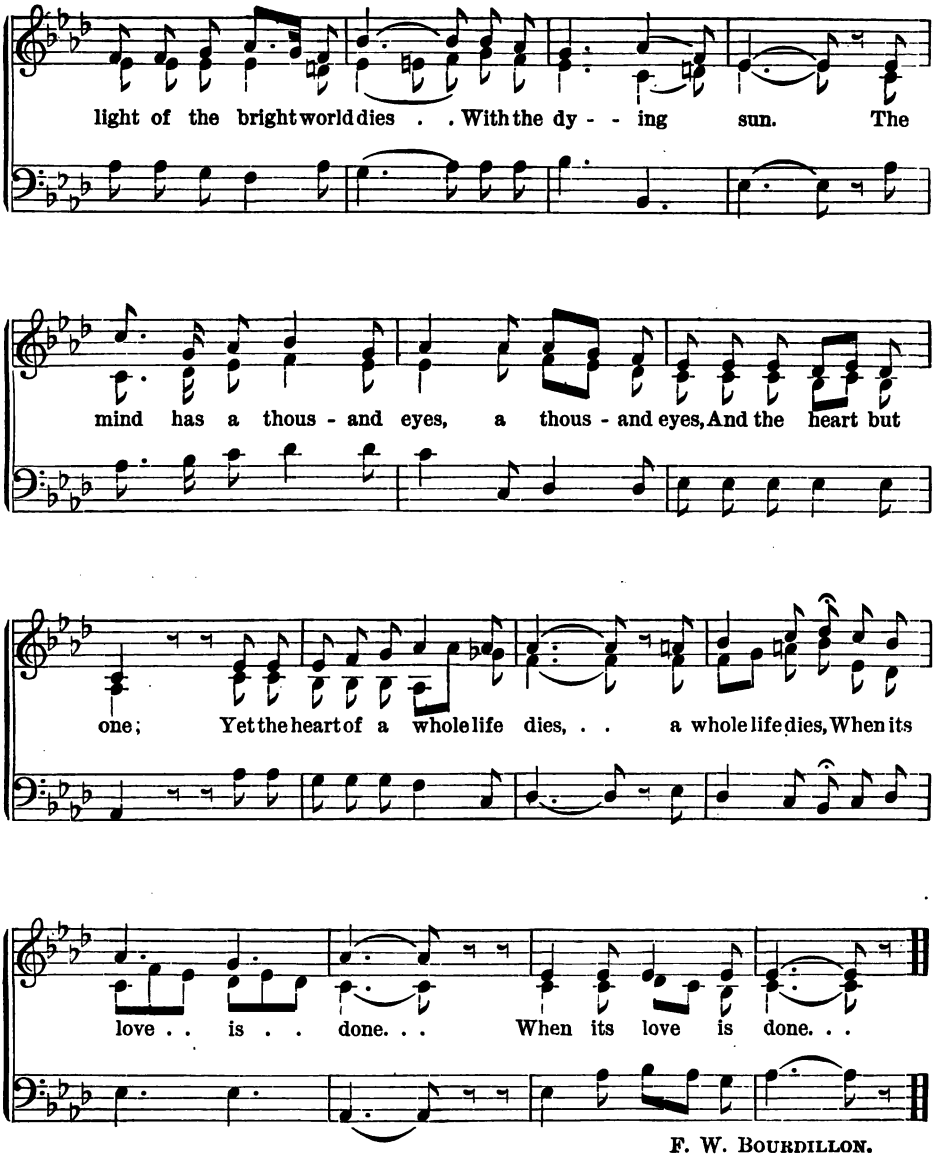


Ex. 161.



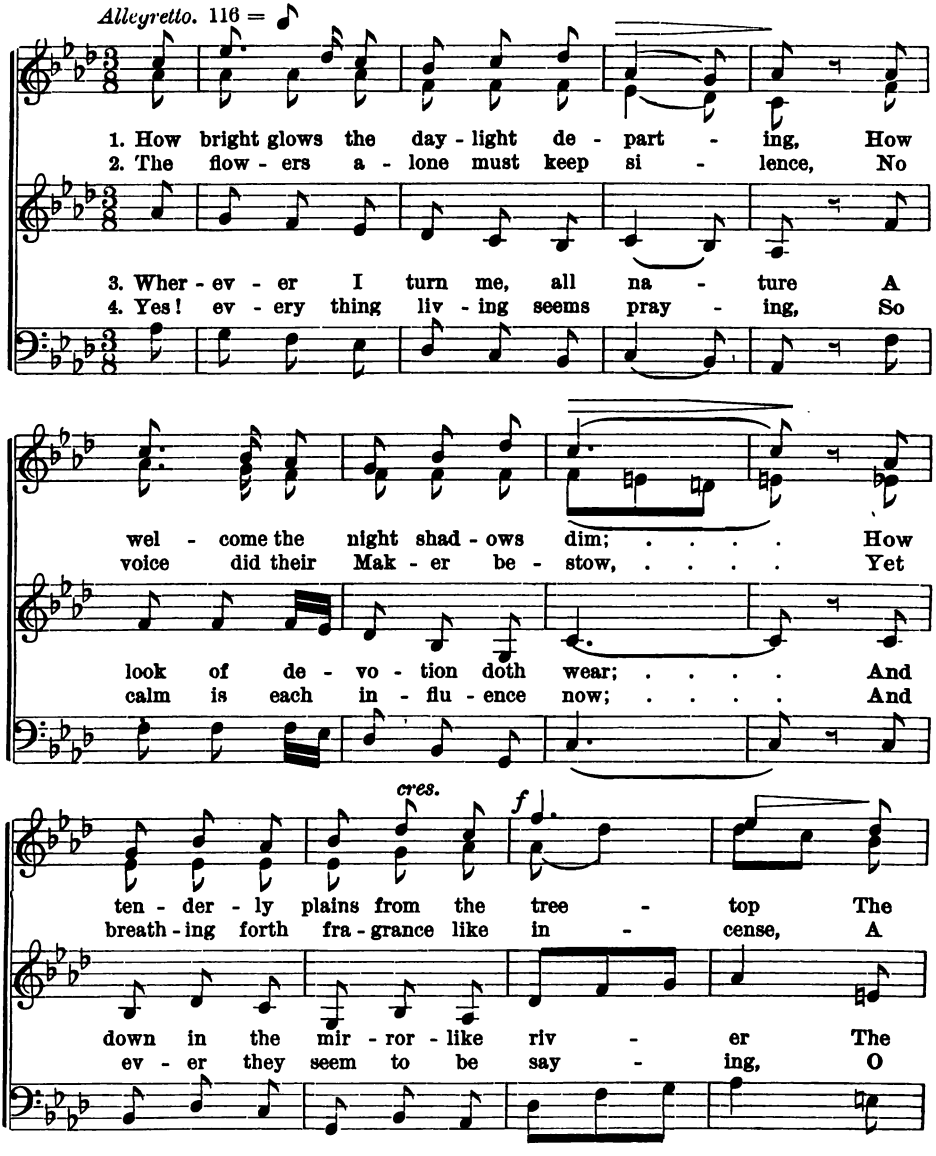
NO 23. LIGHT.

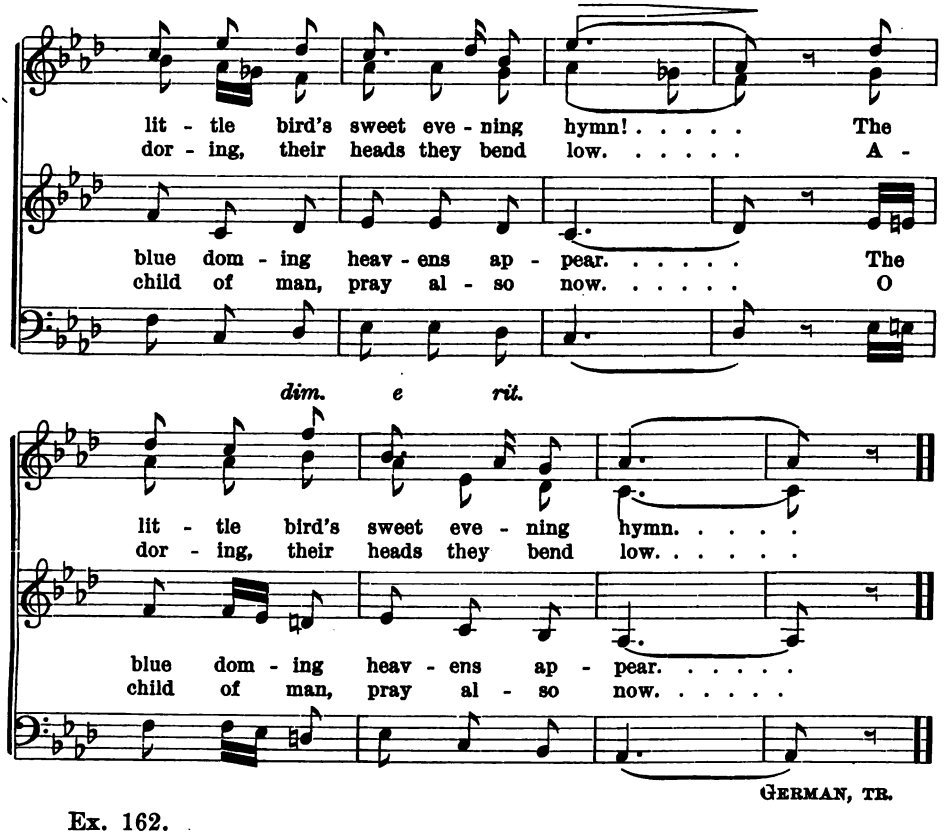




F. W. BOURDILLON.

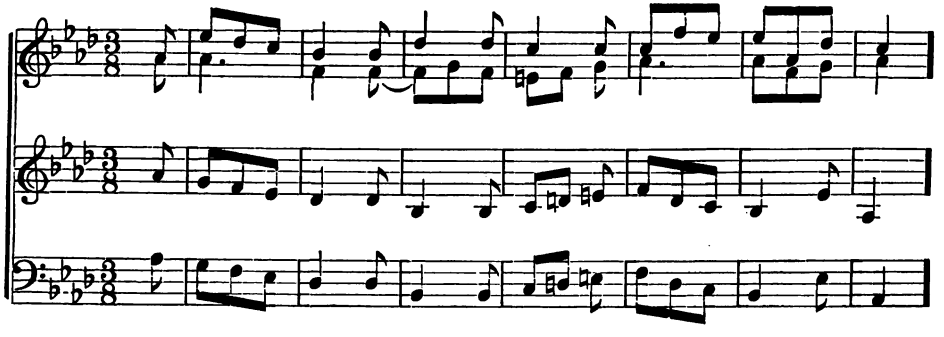
NO. 24. HOW BRIGHT GLOWS THE DAYLIGHT.



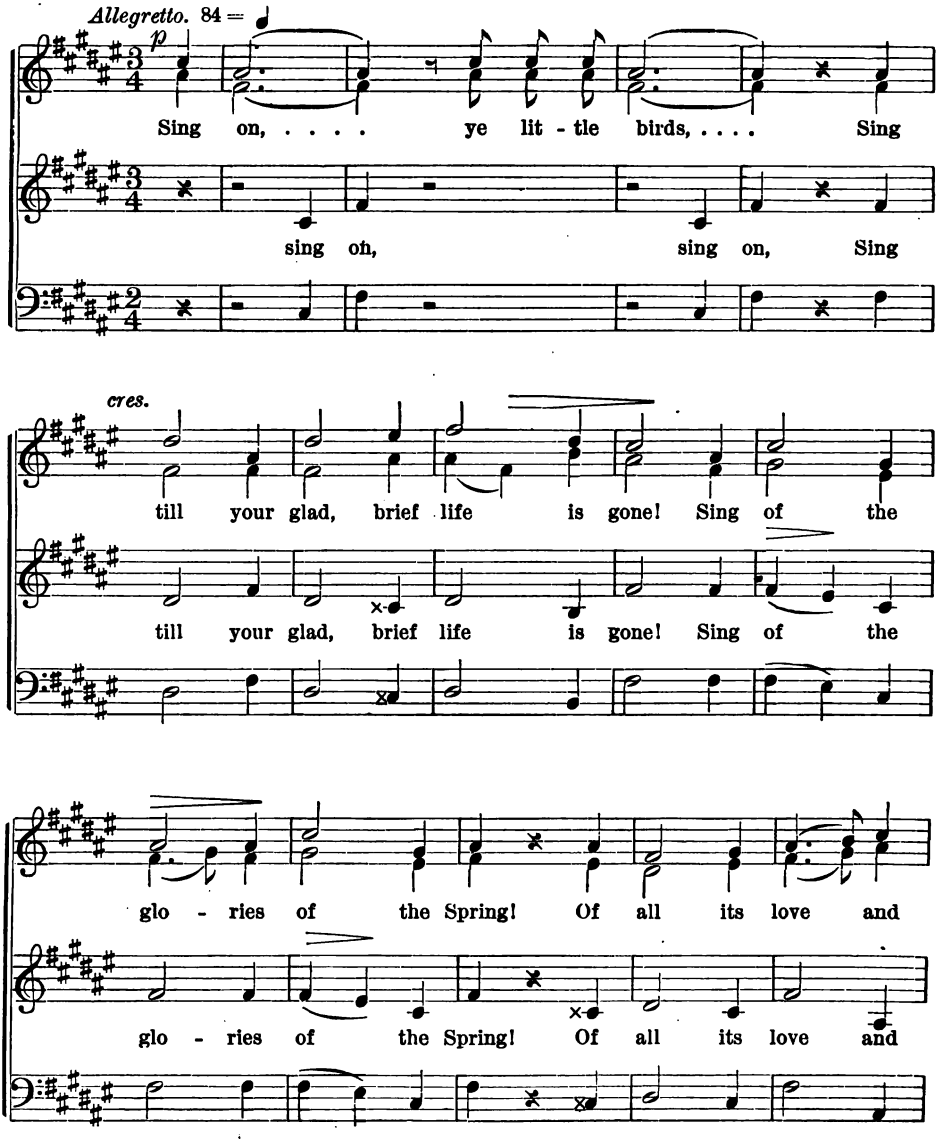


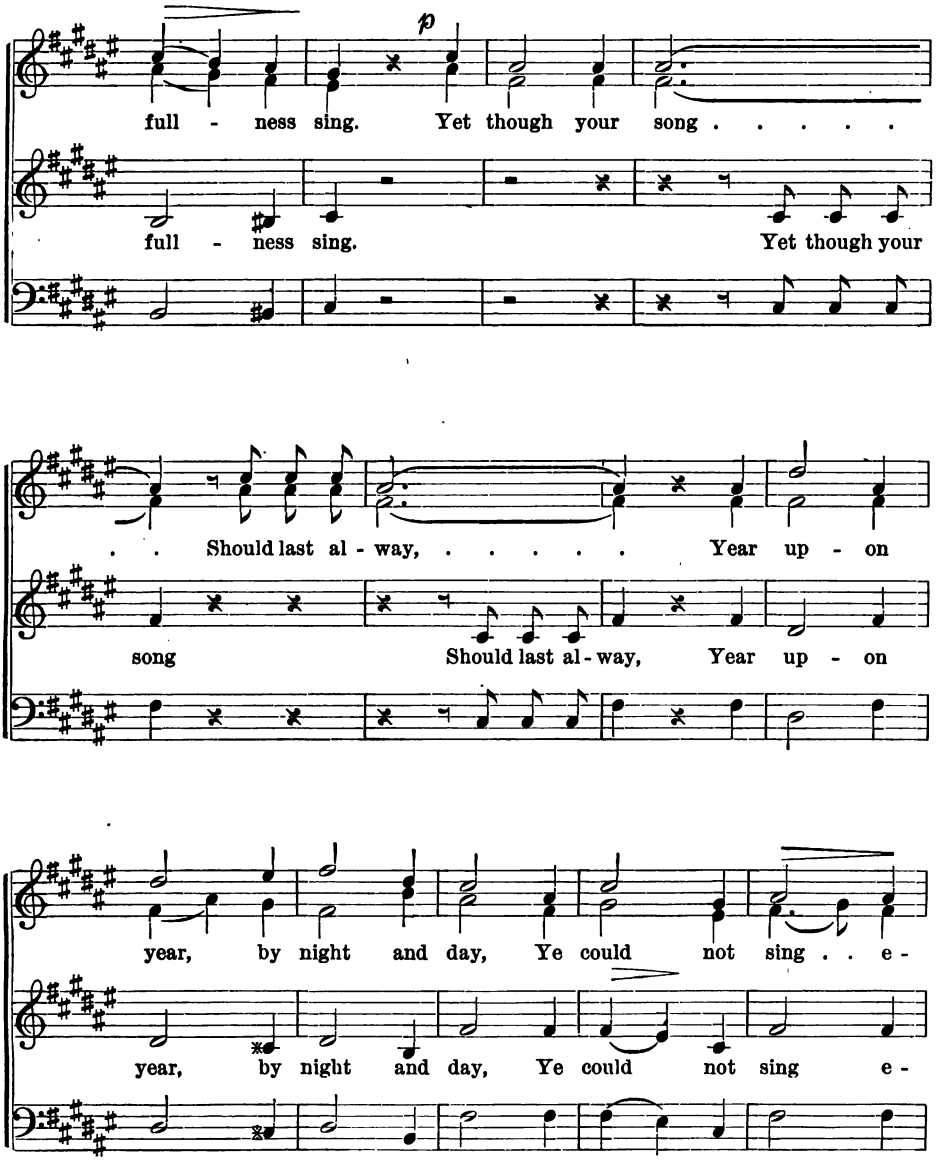
GERMAN, TR.

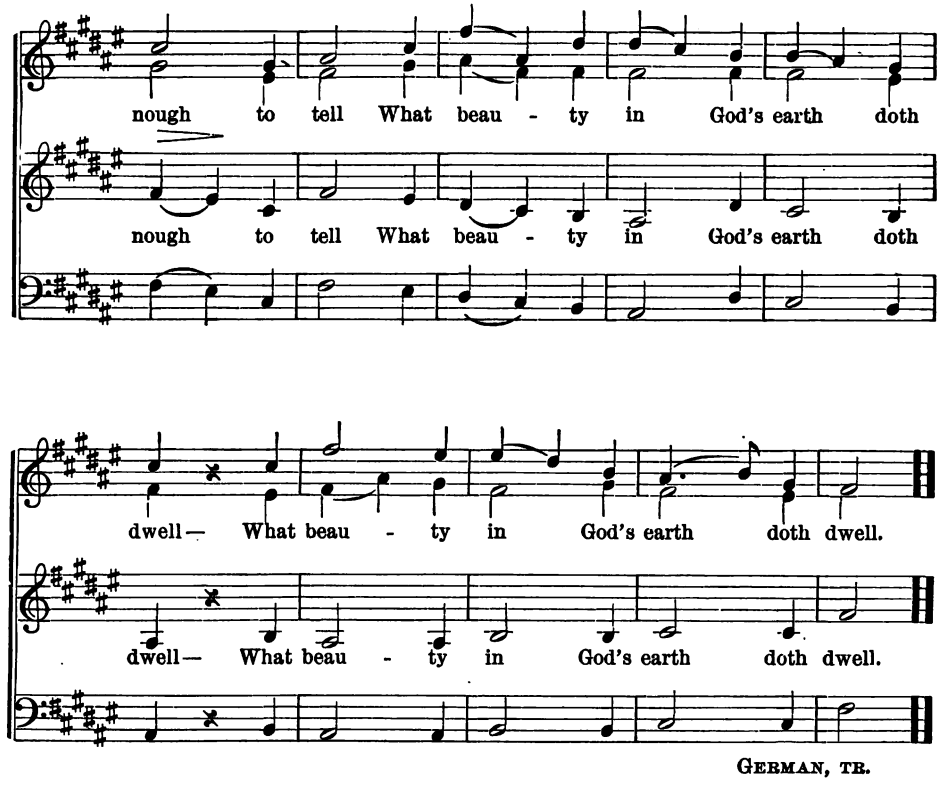
Ex. 162.



NO. 25. SING ON, YE LITTLE BIRDS.

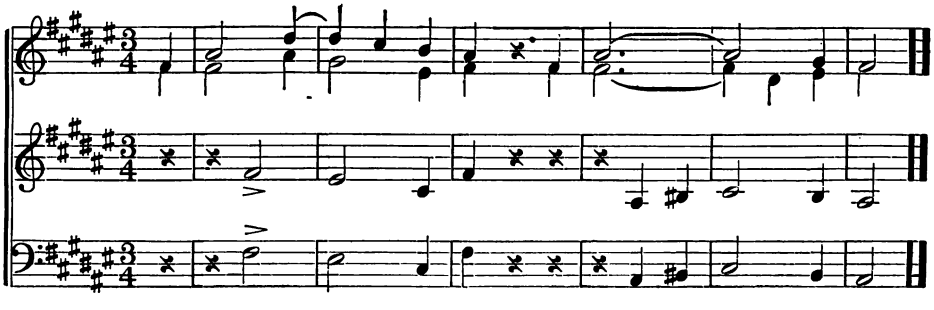



p
full - ness sing. Yet though your song . . . . . .
full - ness sing. Yet though your
. . Should last al - way, ... Year up - on
song Should last al - way, Year up - on
year, by night and day, Ye could not sing . . e -
year, by night and day, Ye could not sing e -

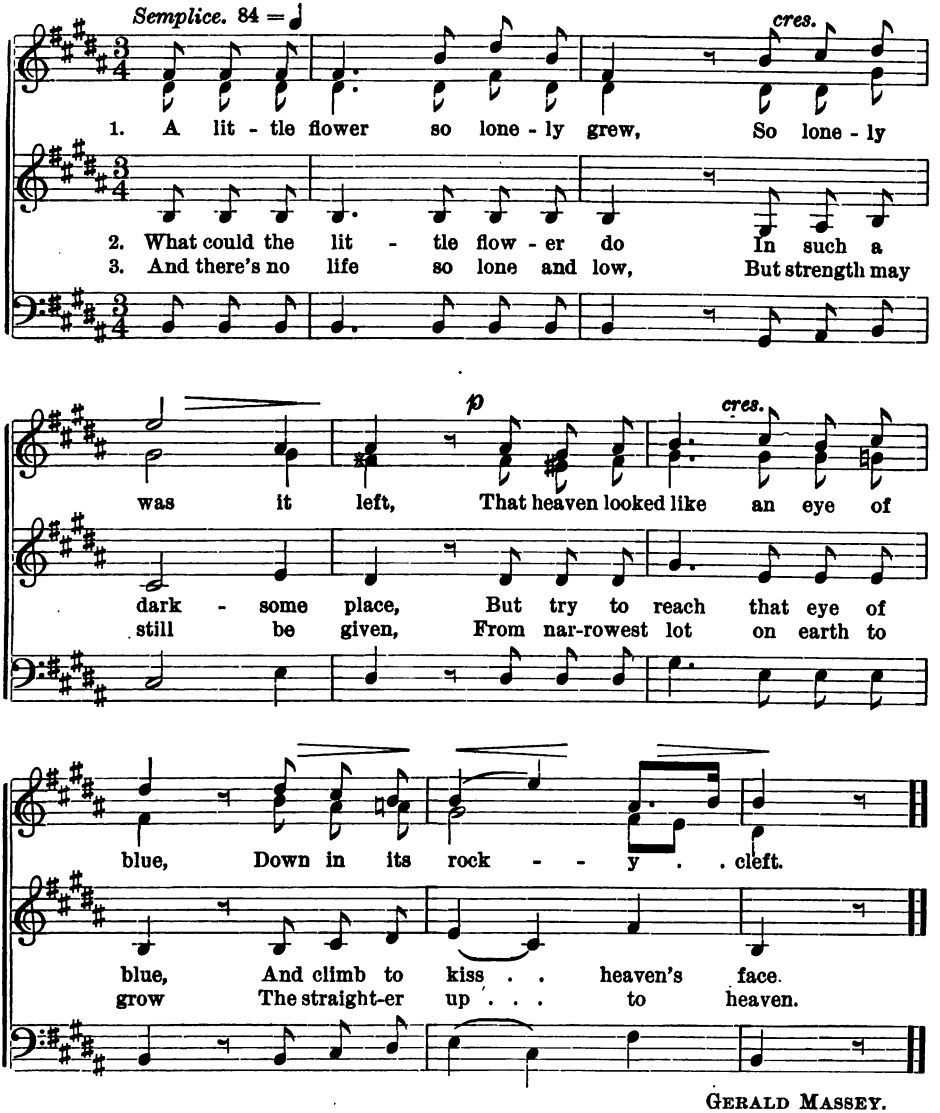


GERMAN, TR.

Ex. 163.

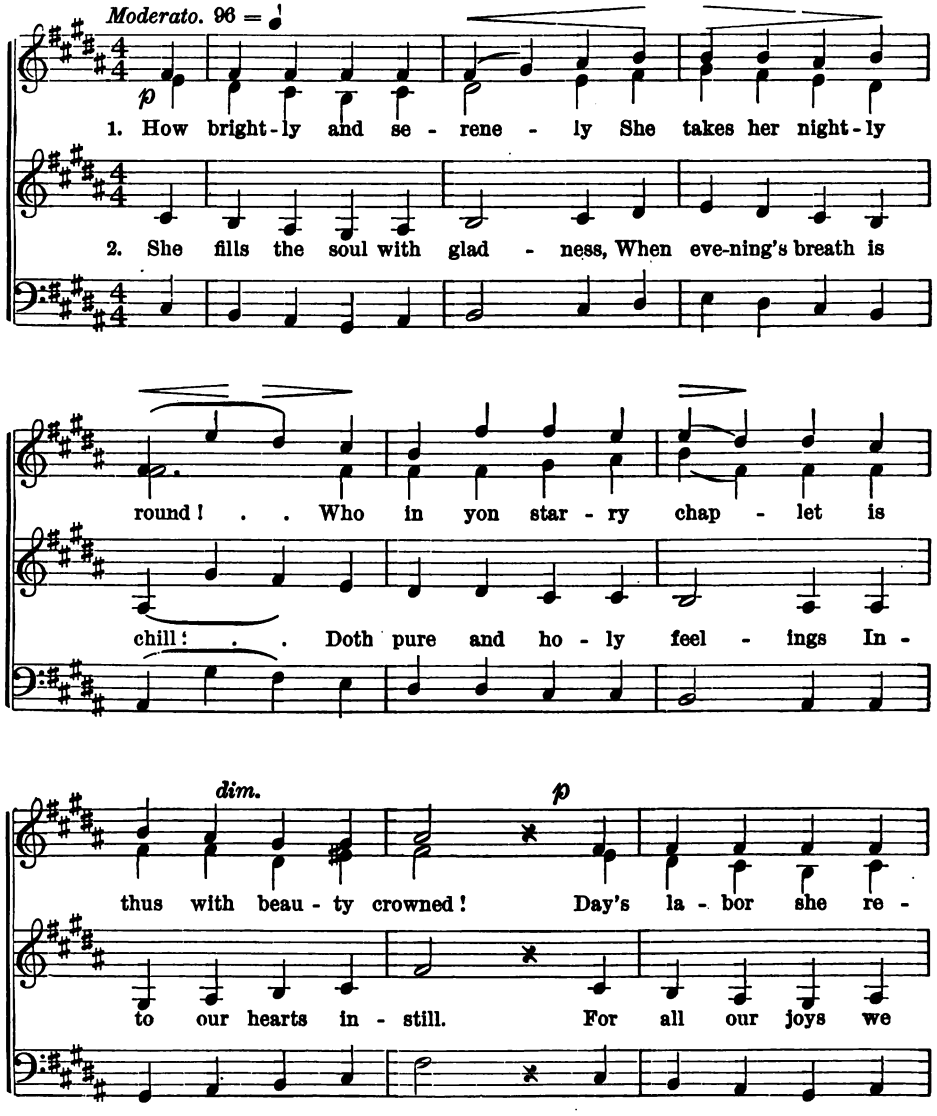


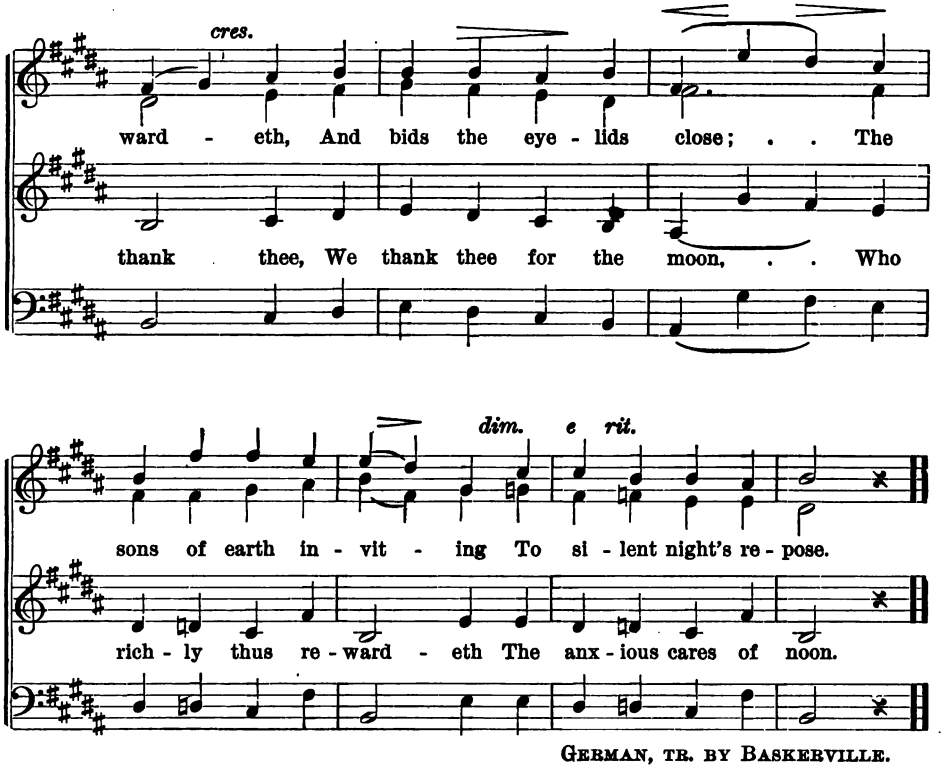
NO. 26. THE LITTLE FLOWER.



GERALD MASSEY.

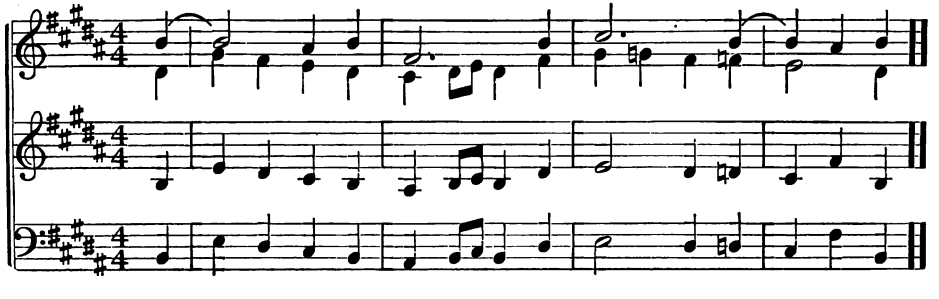
NO. 27. HOW BRIGHTLY AND SERENELY.



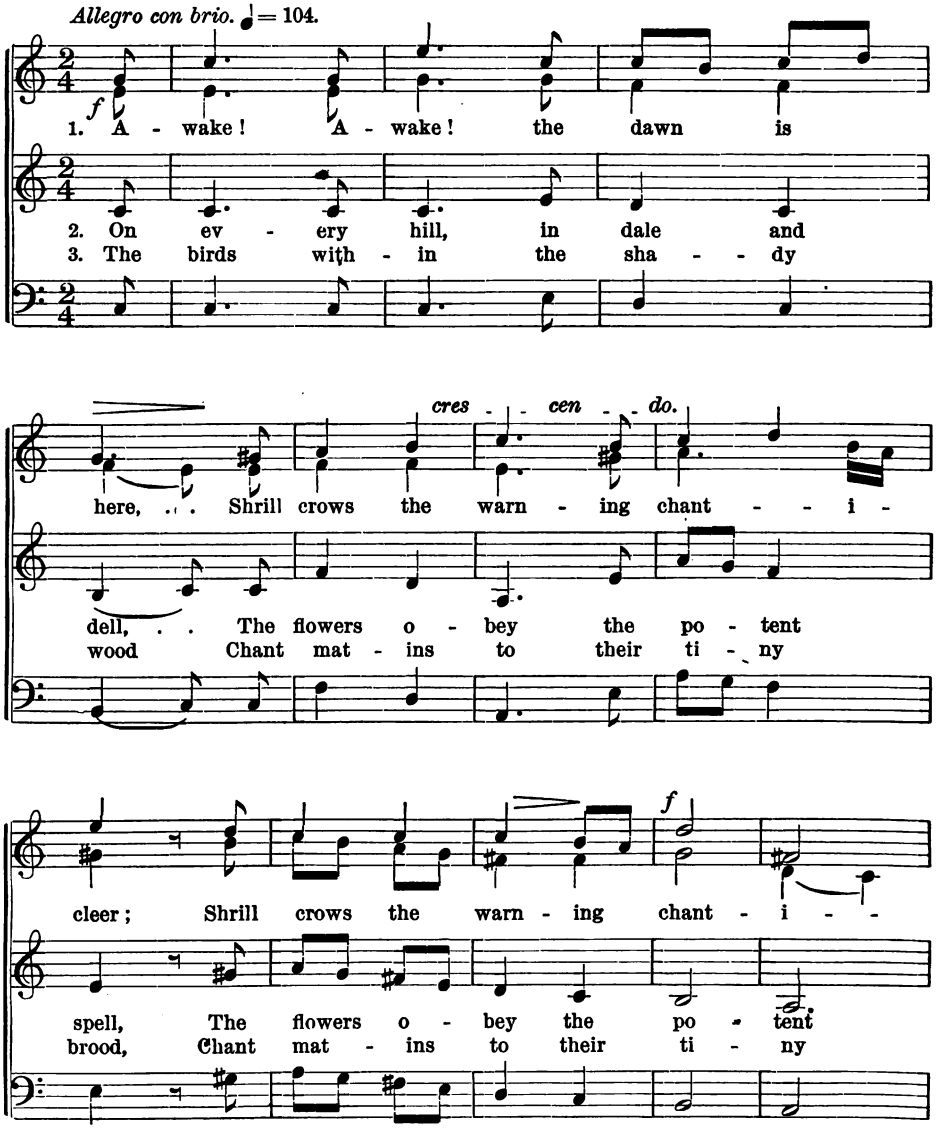


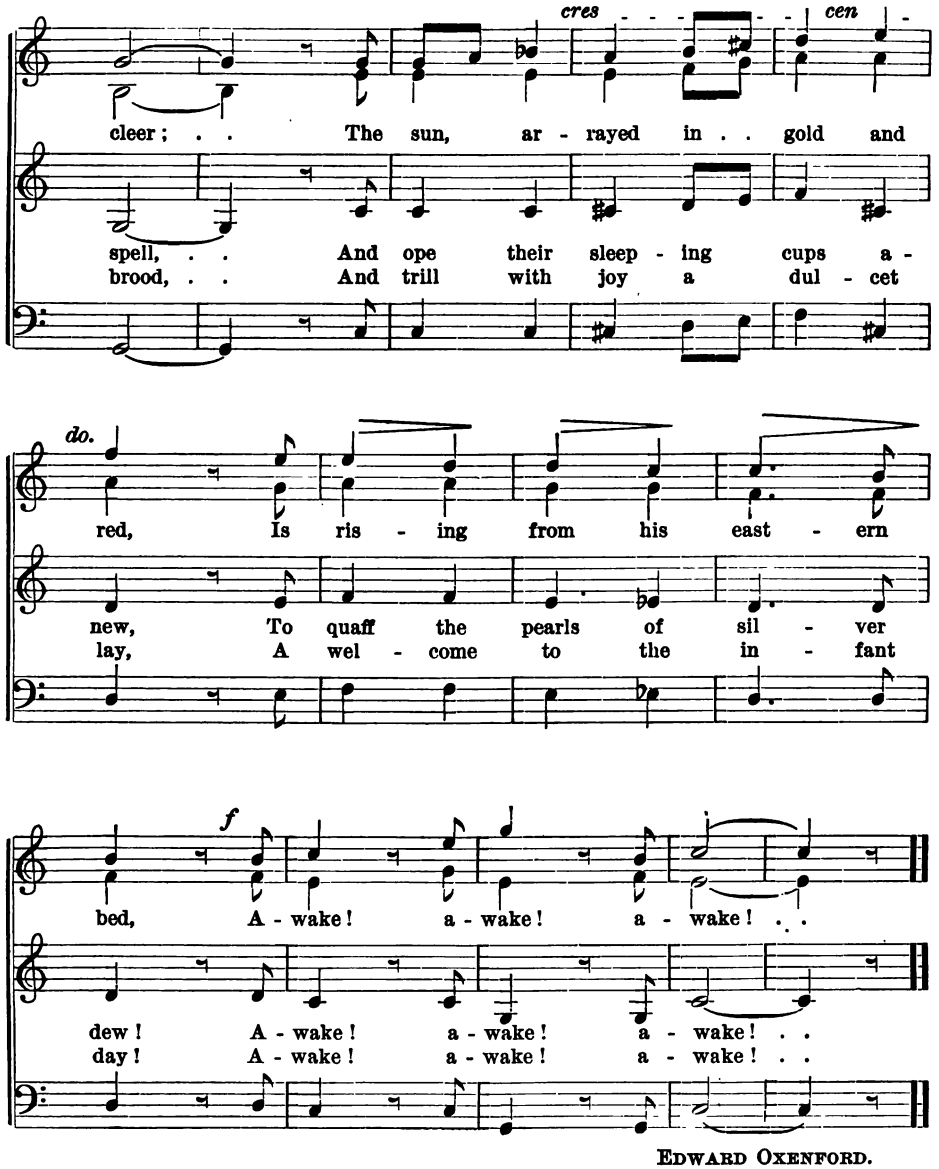
GERMAN, TR. BY BASKERVILLE.

Ex. 164.



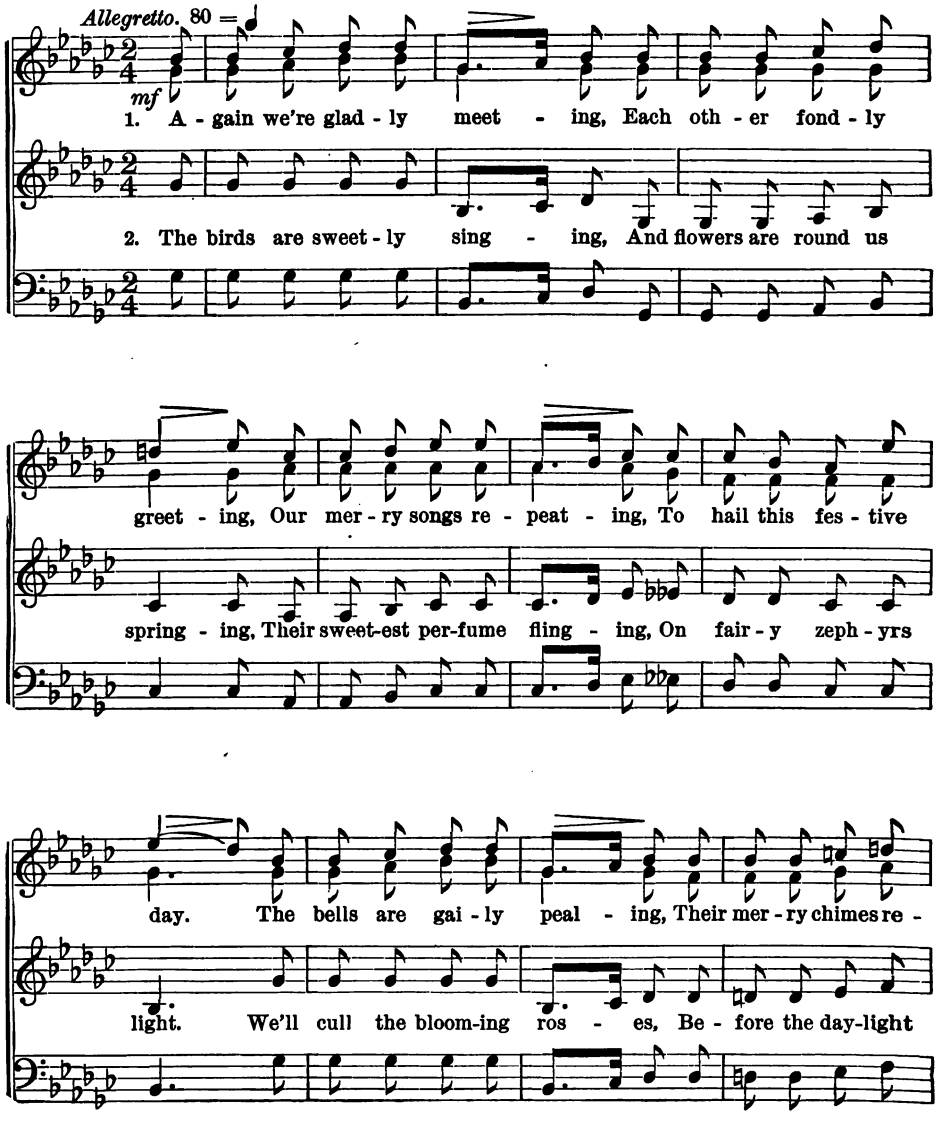
NO. 28. AWAKE! AWAKE! THE DAWN IS HERE.

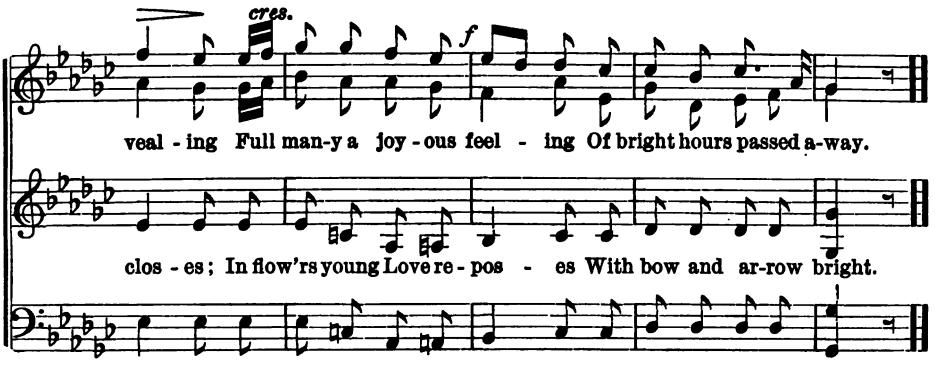




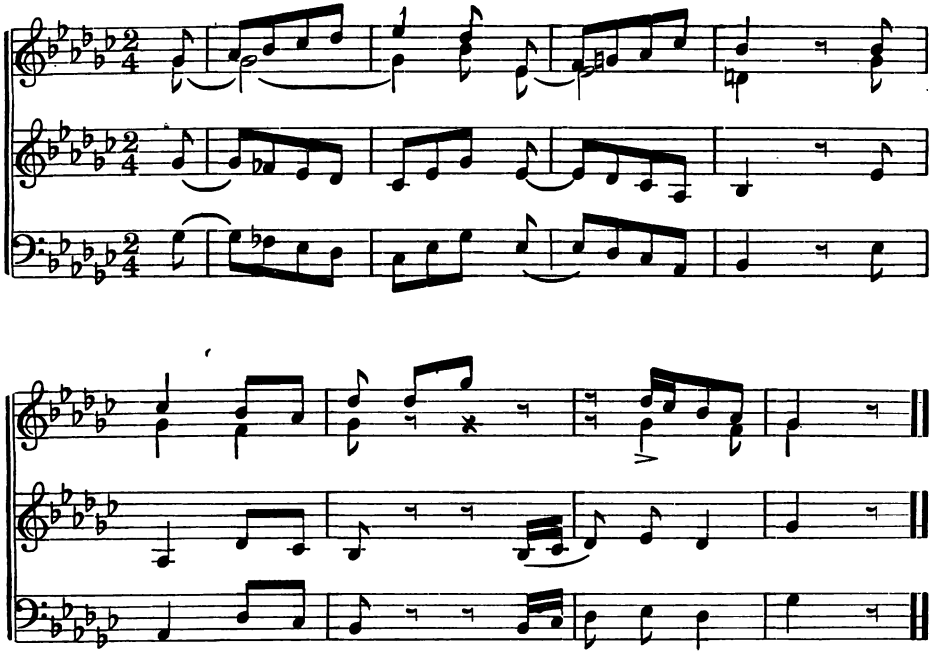
EDWARD OXENFORD.

NO. 29. AGAIN WE'RE GLADLY MEETING.

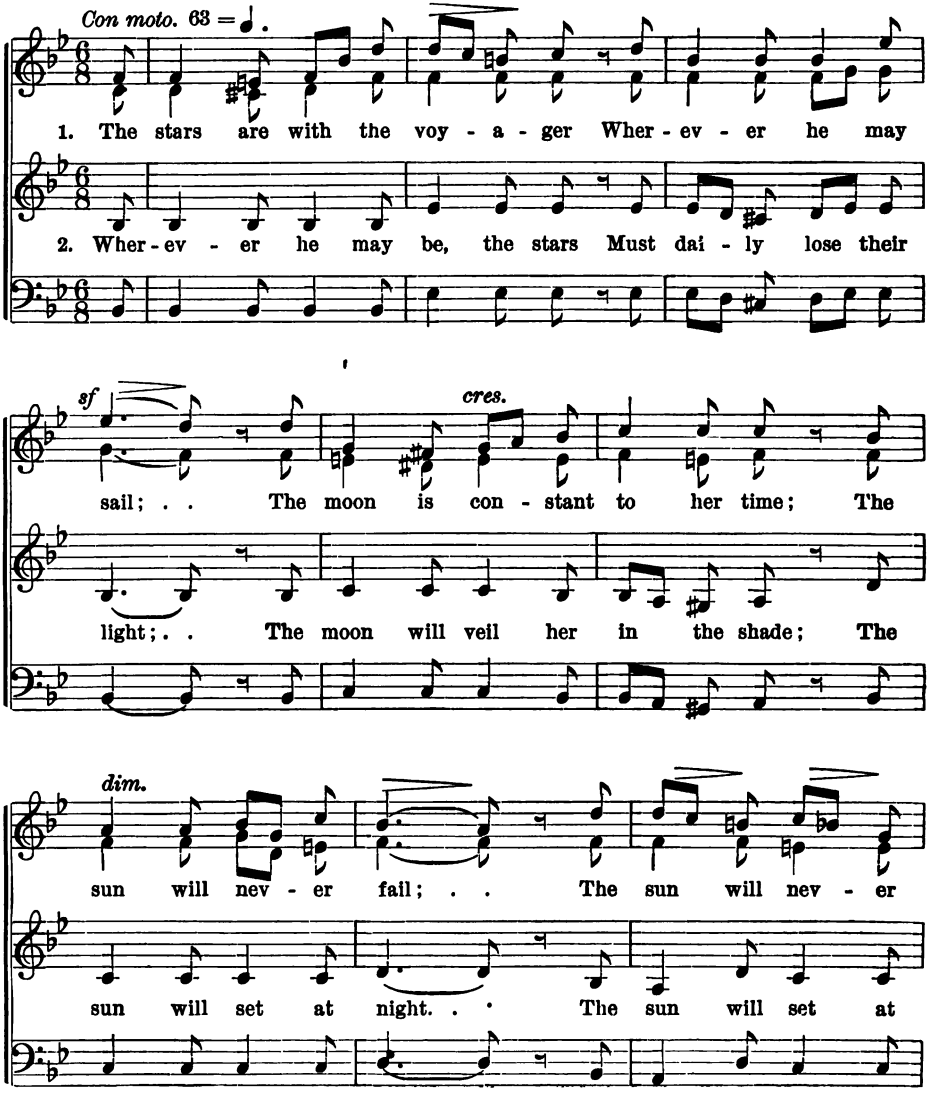


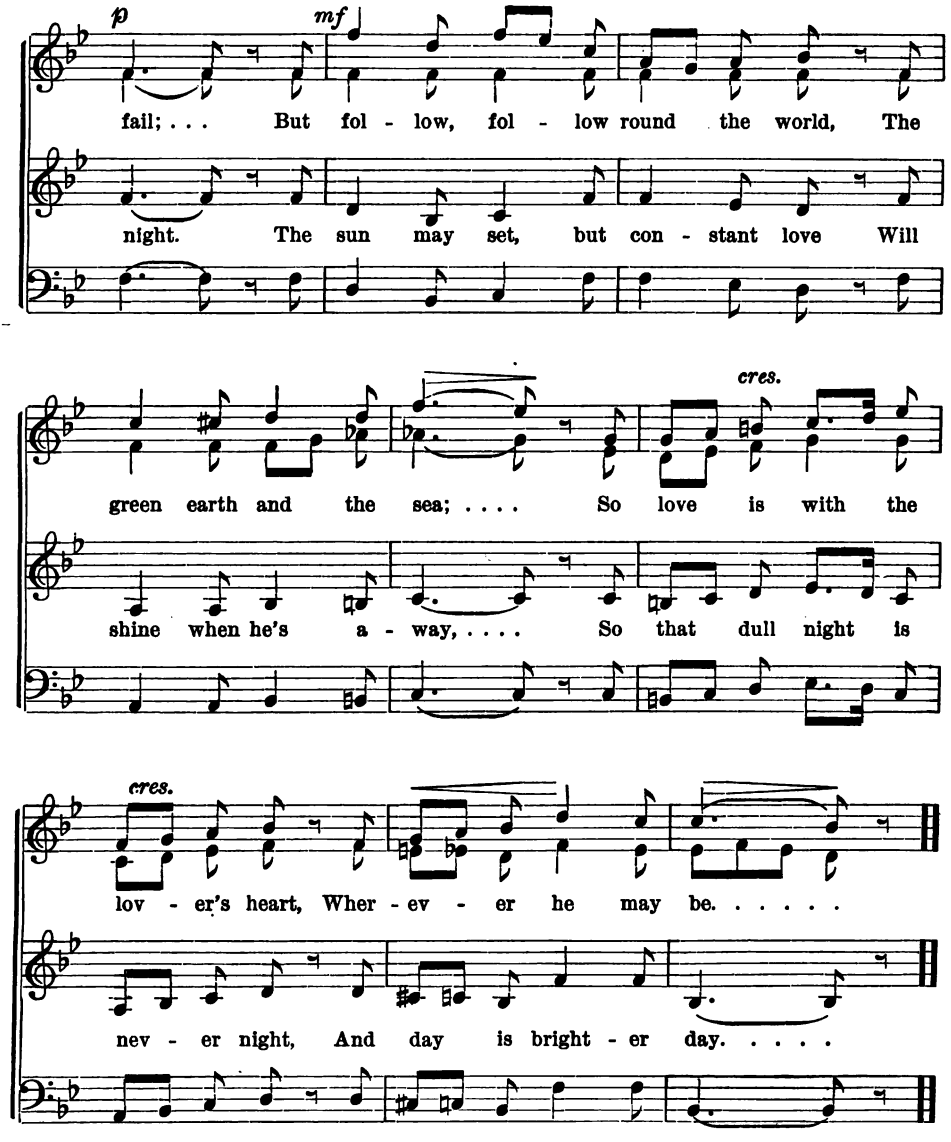

cres.
f
veal - ing Full man-y a joy - ous feel - ing Of bright hours passed a-way.
clos - es; In flow'rs young Love re - pos - es With bow and ar-row bright.

Ex. 165.



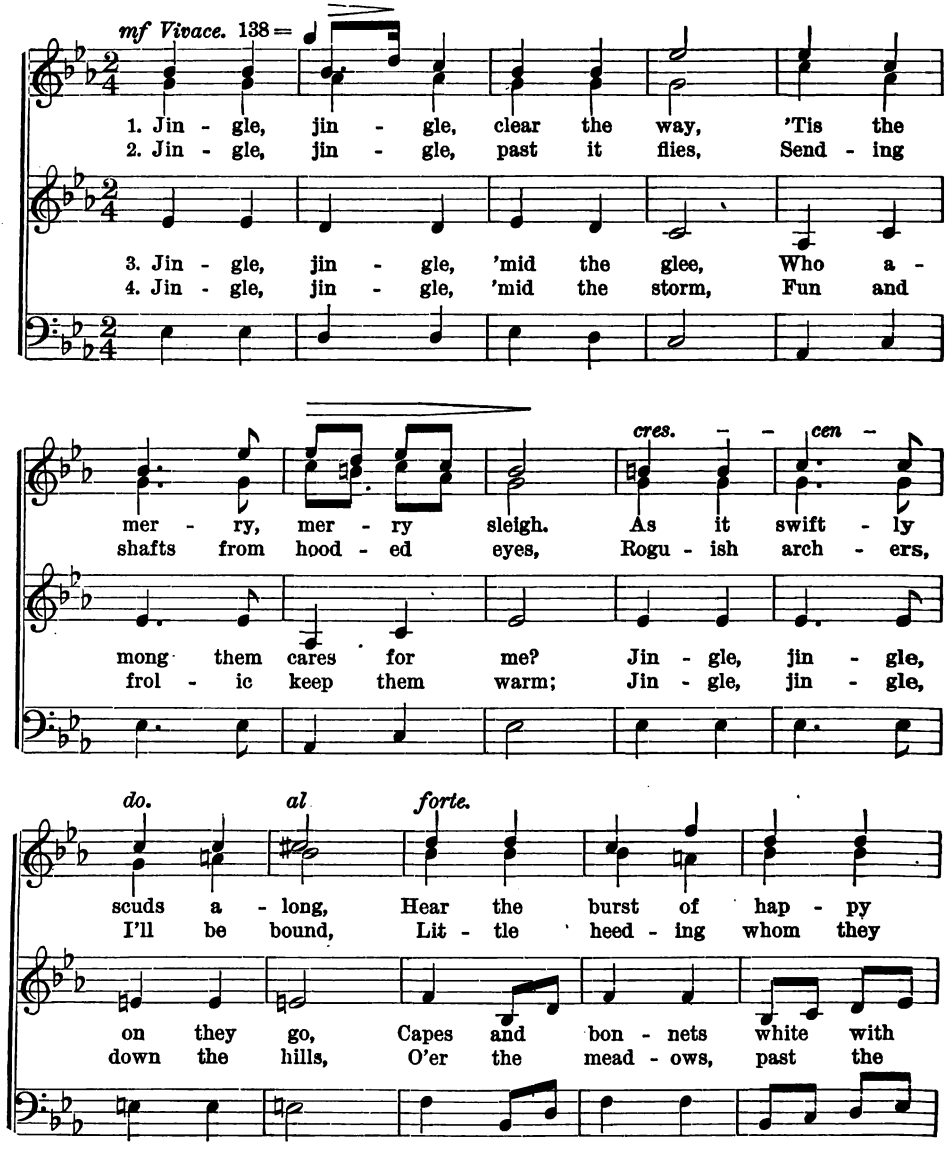
NO. 30. THE STARS ARE WITH THE VOYAGER.

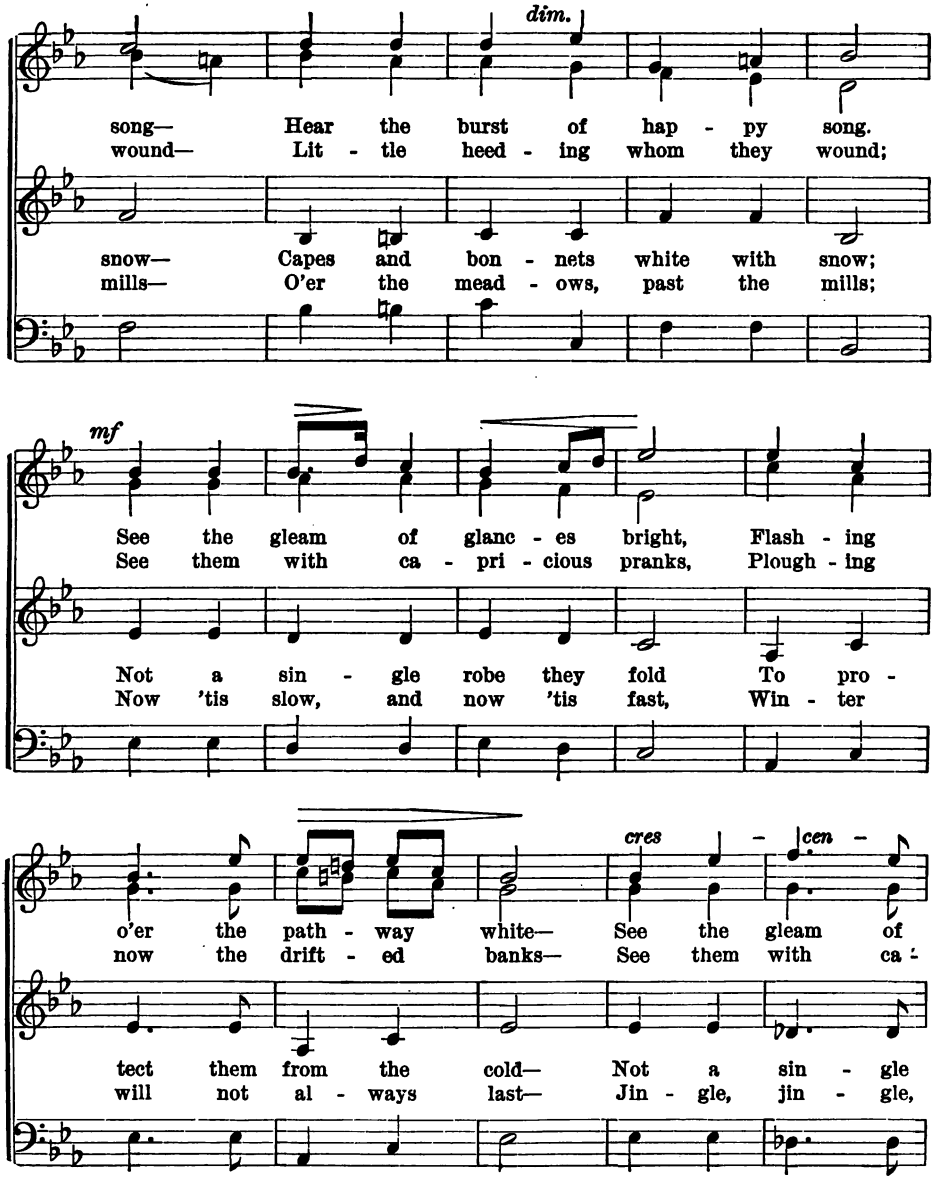



p
mf
fail; . . . But fol - low, fol - low round the world, The
night. The sun may set, but con - stant love Will
cres.
green earth and the sea; . . . . So love is with the
shine when he's a - way, ... So that dull night is
cres.
lov - er's heart, Wher - ev - er he may be. . . . . .
nev - er night, And day is bright - er day. . . . .

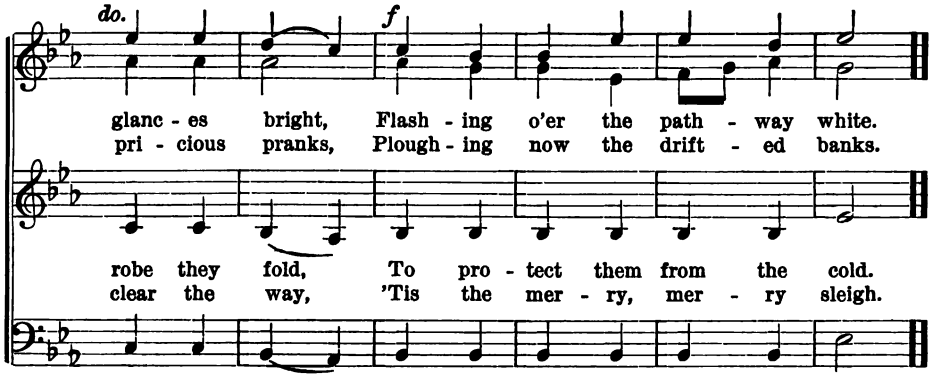
THOMAS HOOD.

NO. 31. SLEIGH SONG.



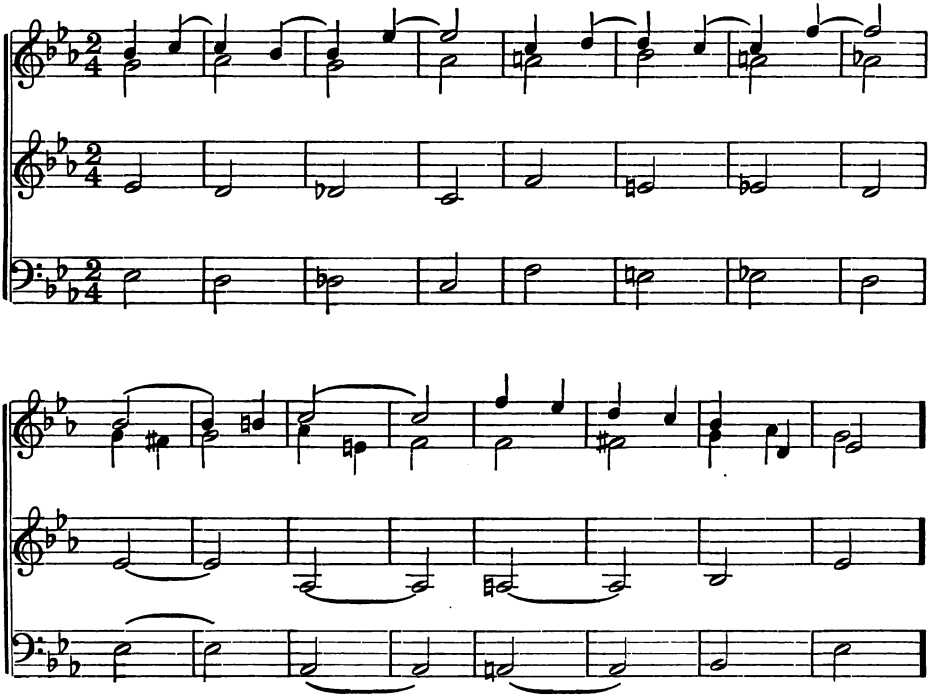

dim.
song— Hear the burst of hap - py song.
wound— Lit - tle heed - ing whom they wound;
snow— Capes and bon - nets white with snow;
mills— O'er the mead - ows, past the mills;
mf
See the gleam of glanc - es bright, Flash - ing
See them with ca - pri - cious pranks, Plough - ing
Not a sin - gle robe they fold To pro -
Now 'tis slow, and now 'tis fast, Win - ter
cres - cen -
o'er the path - way white— See the gleam of
now the drift - ed banks— See them with ca -
tect them from the cold— Not a sin - gle
will not al - ways last— Jin - gle, jin - gle,

SLEIGH SONG.

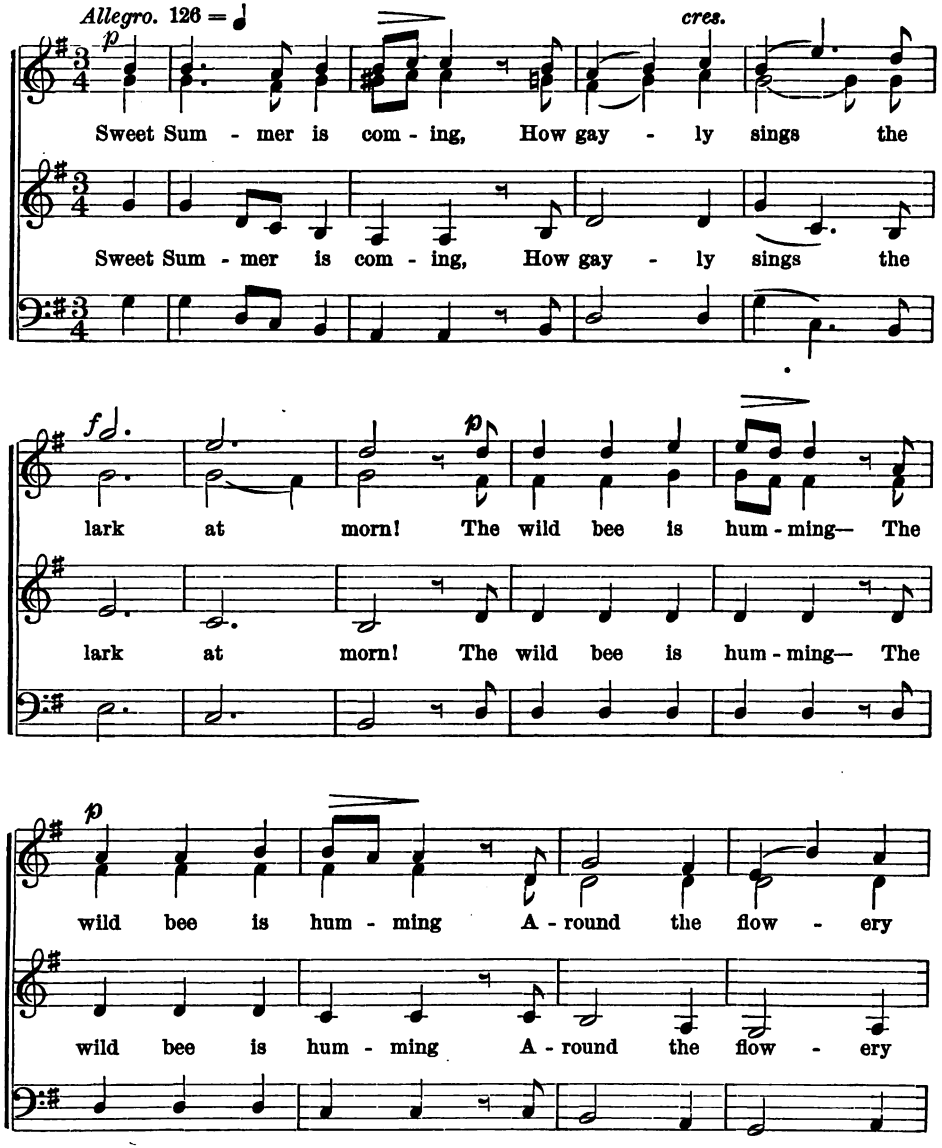


G. W. PETTEE, CANADA.

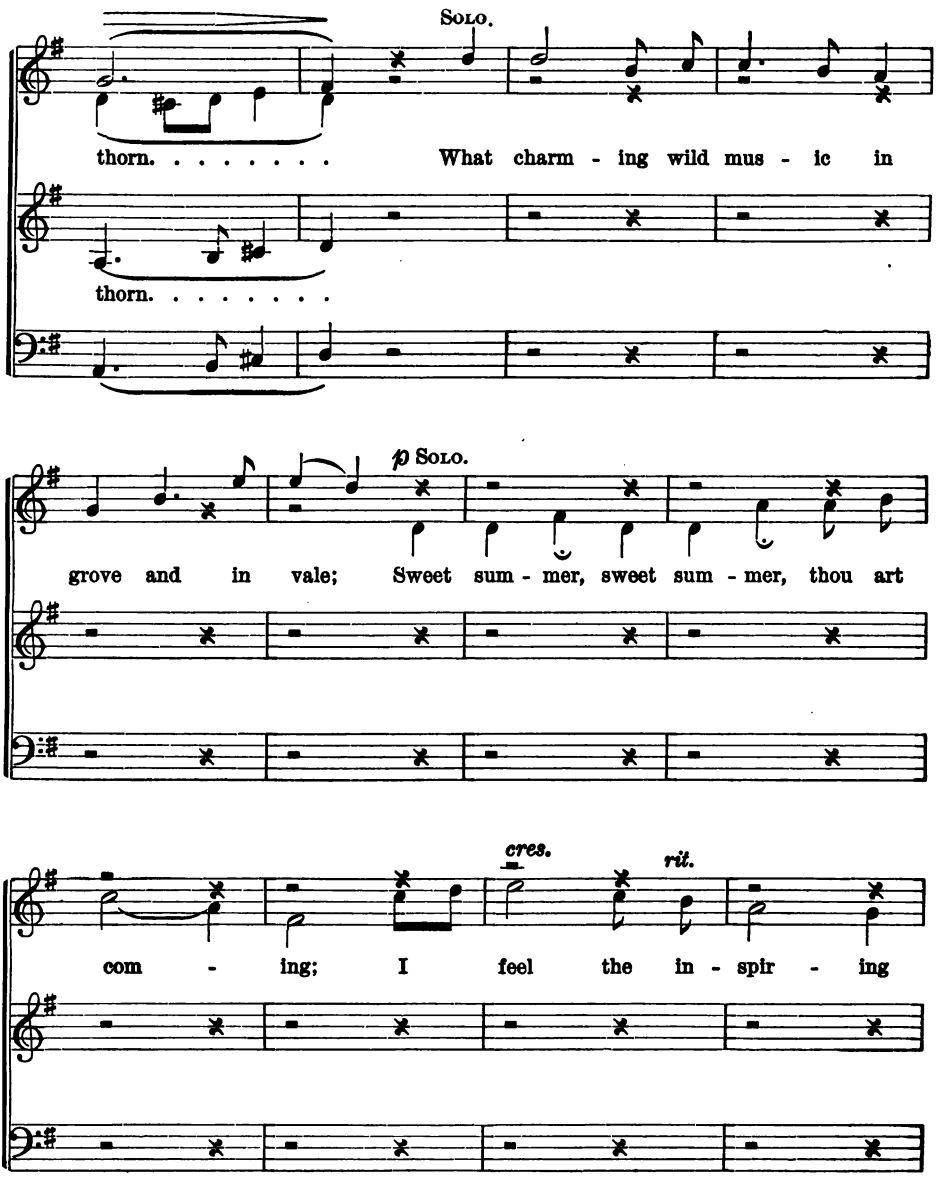
Ex. 166.

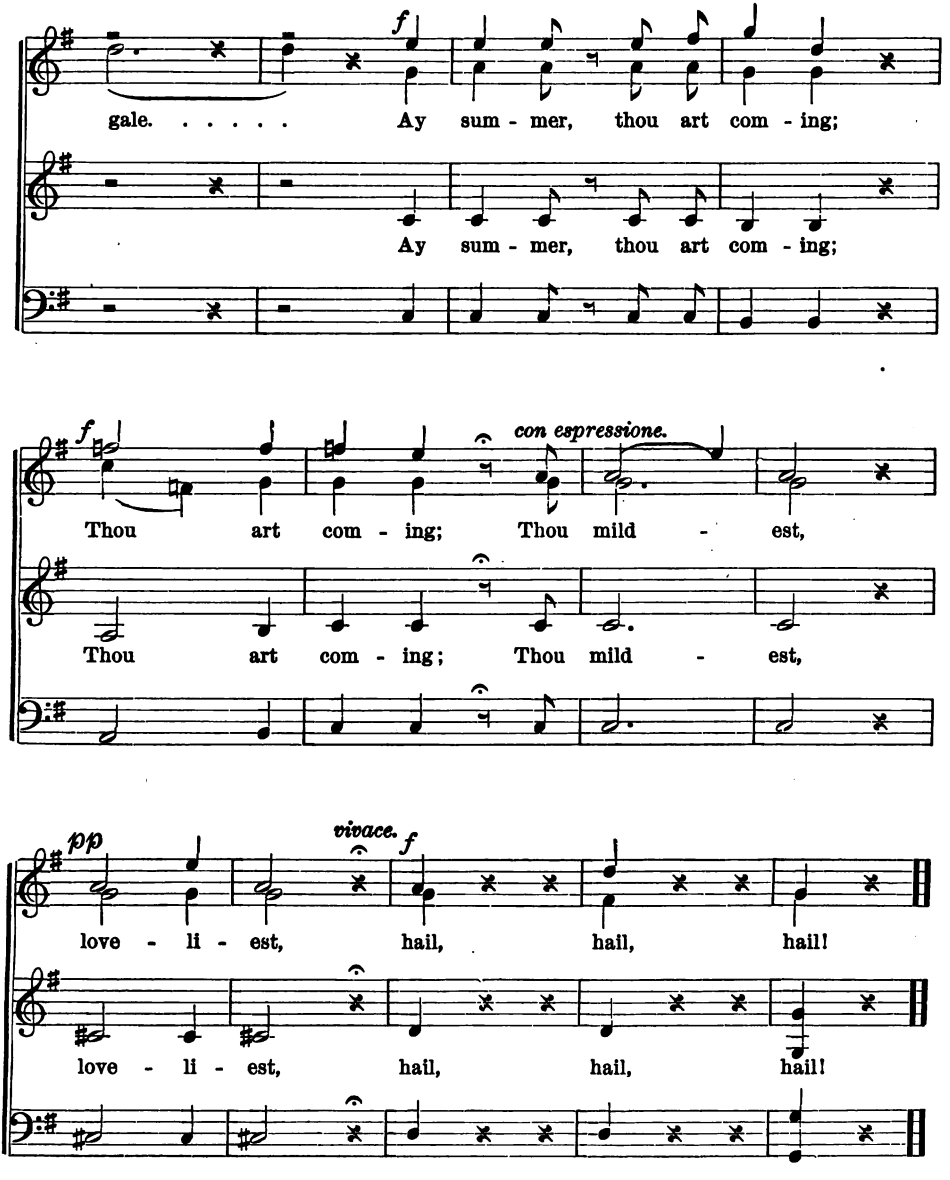


NO. 32. SUMMER SONG.

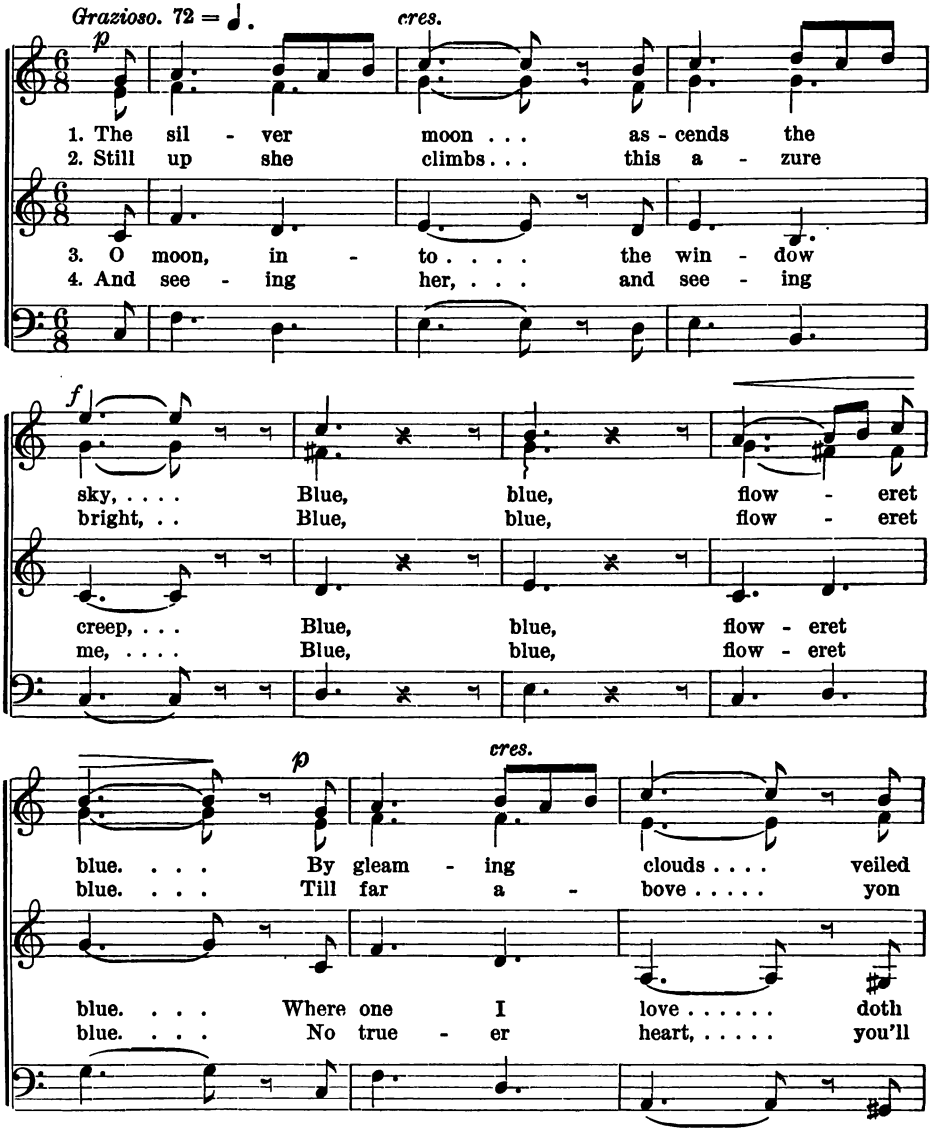


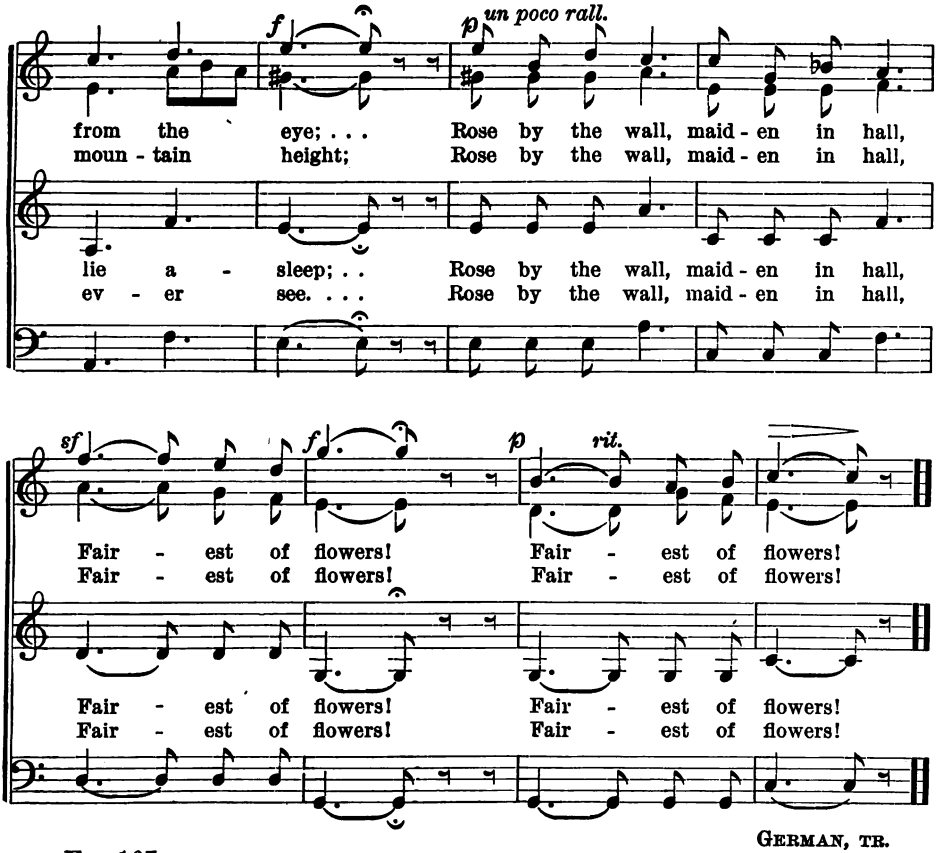
SUMMER SONG.


Solo.
thorn. . . . . What charm - ing wild mus - ic in
thorn. . . . . .
p Solo.
grove and in vale; Sweet sum - mer, sweet sum - mer, thou art
cres.
rit.
com - ing; I feel the in - spir - ing


f
gale. . . . . Ay sum - mer, thou art com - ing;
Ay sum - mer, thou art com - ing;
f
con espressione.
Thou art com - ing; Thou mild - est,
Thou art com - ing; Thou mild - est,
pp
vivace.
f
love - li - est, hail, hail, hail!
love - li - est, hail, hail, hail!

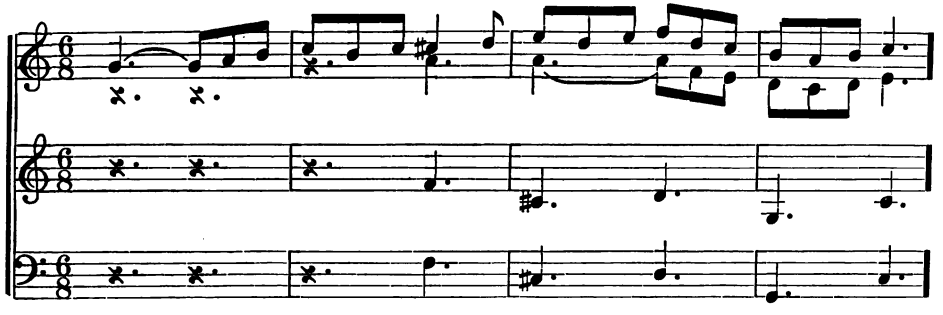
NO. 33. FOLK-SONG.



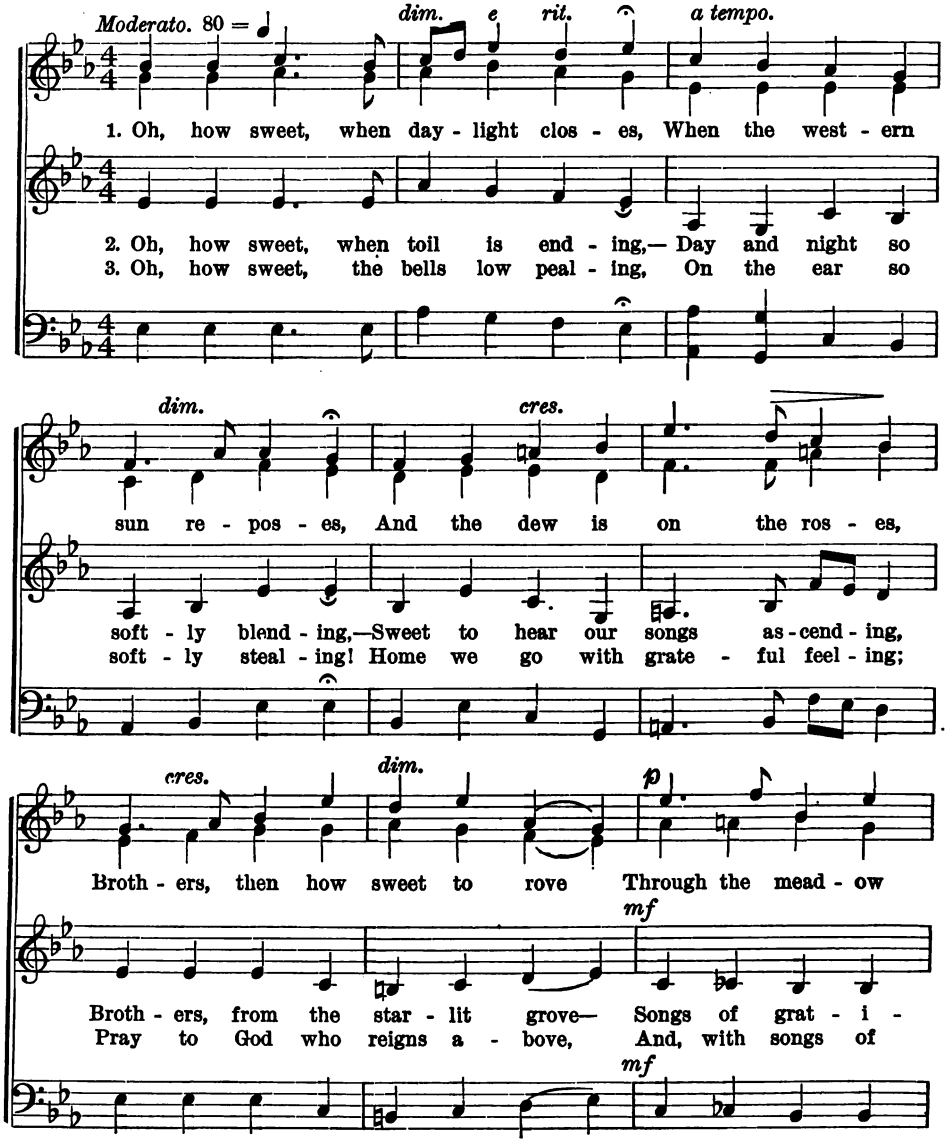


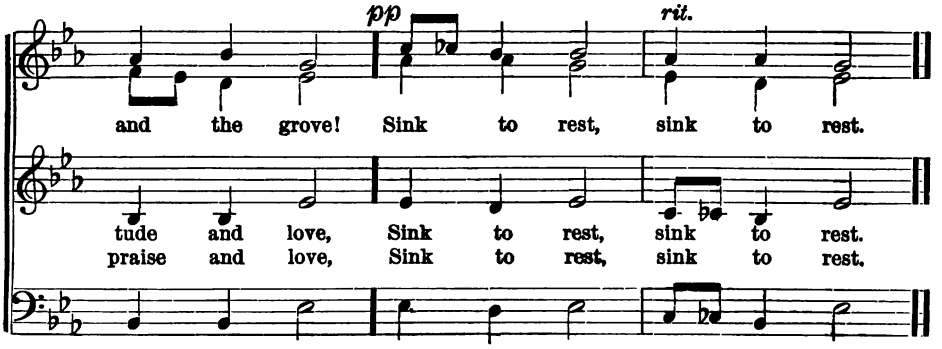
GERMAN, TR.

Ex. 167.



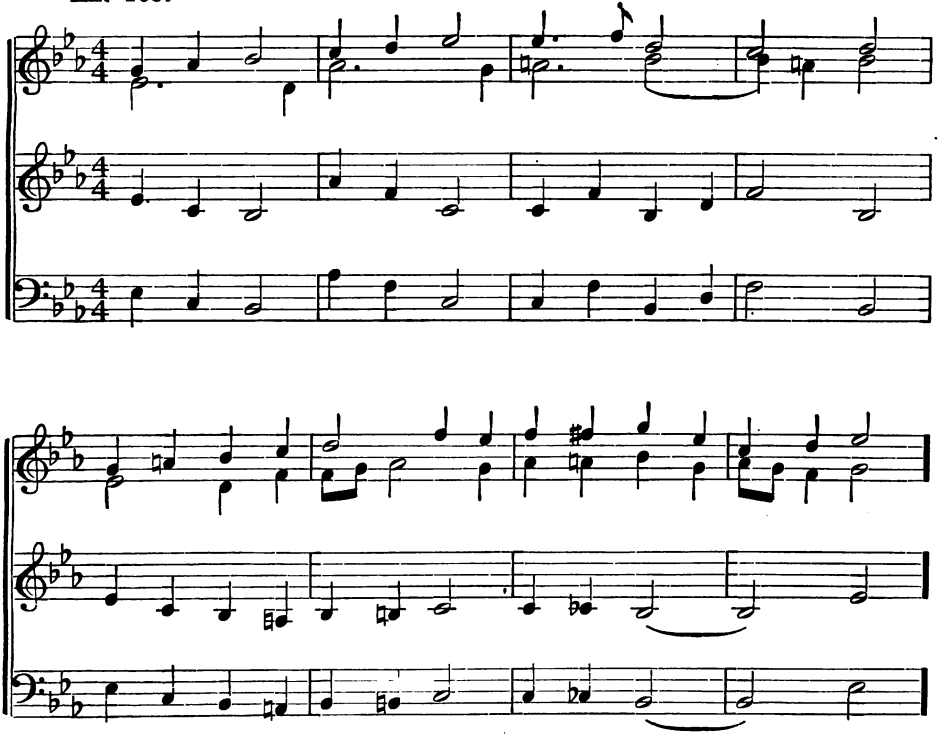
NO. 34. OH, HOW SWEET WHEN DAYLIGHT CLOSES.



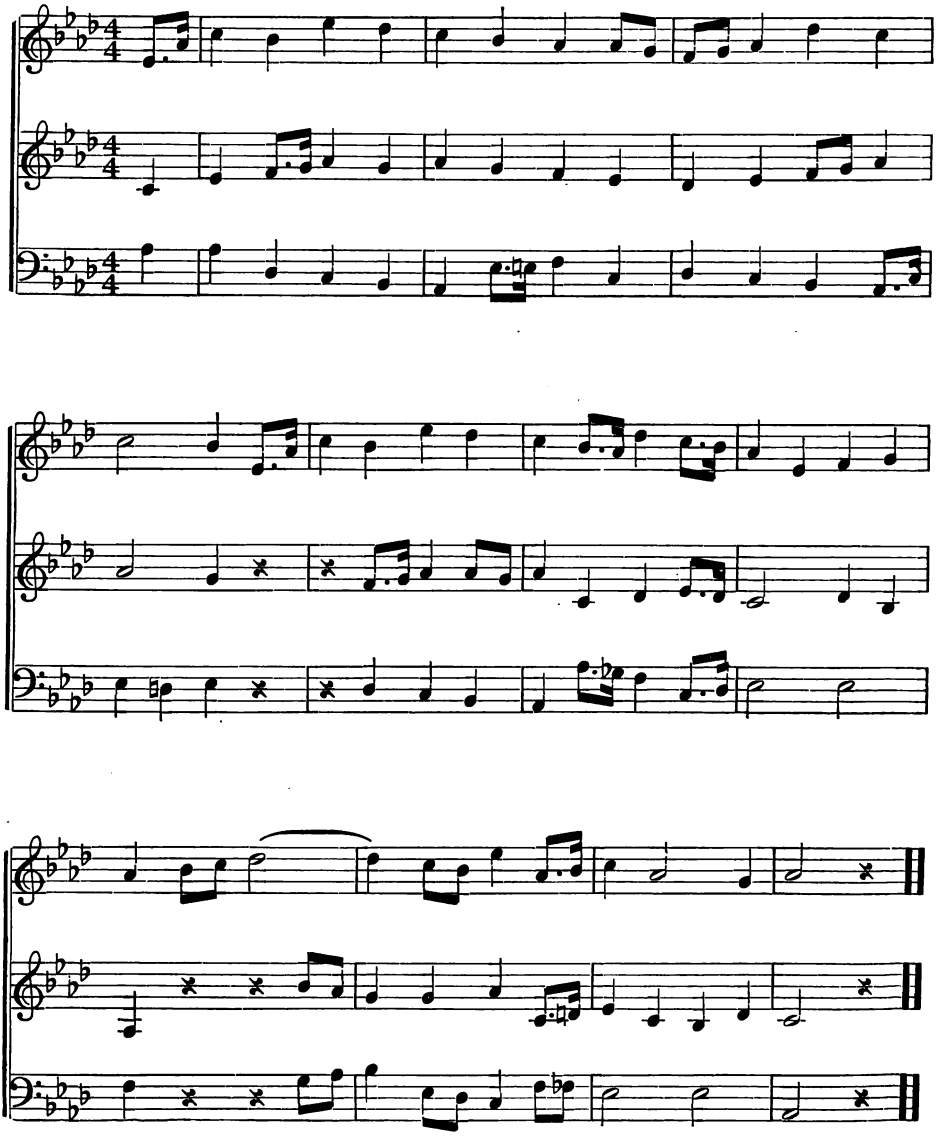


GERMAN, TR. BY C. T. BROOKS.

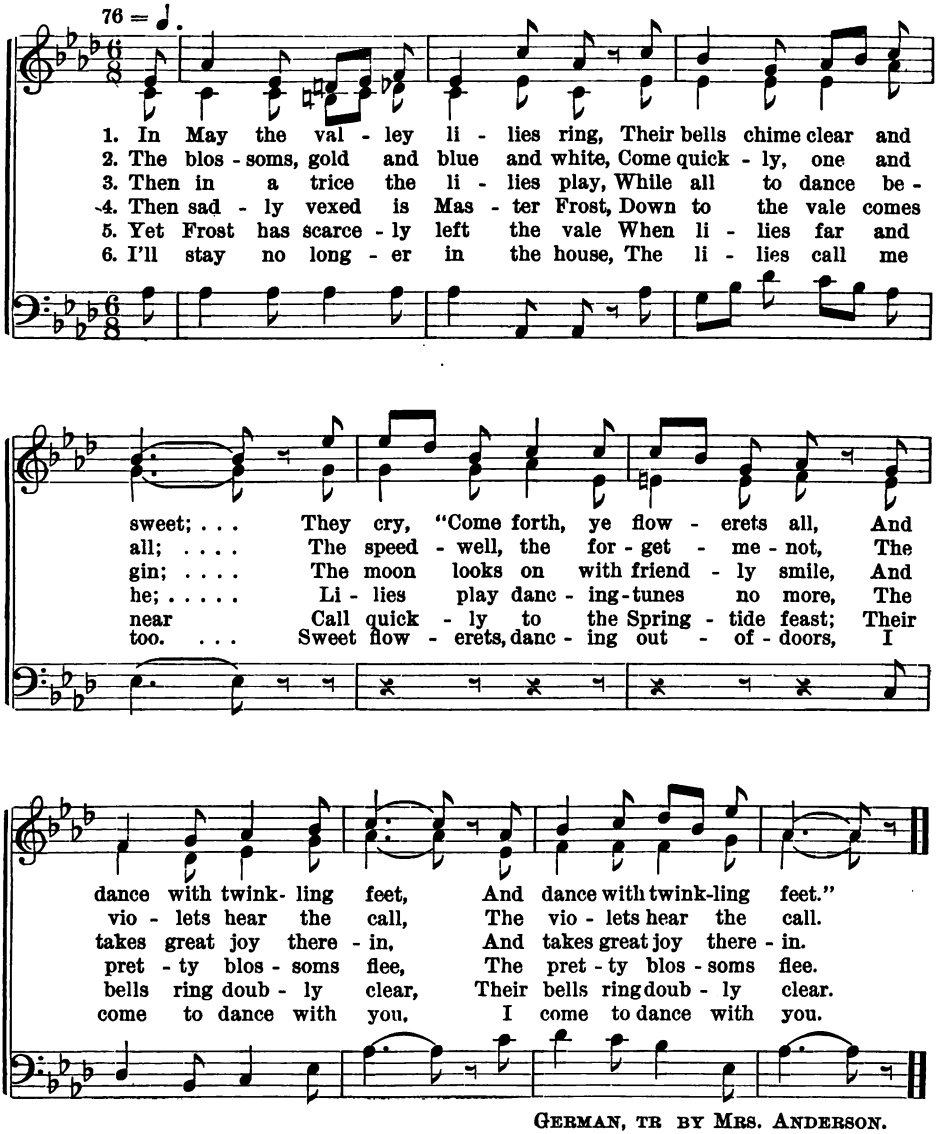
Ex. 168.



Ex. 169.

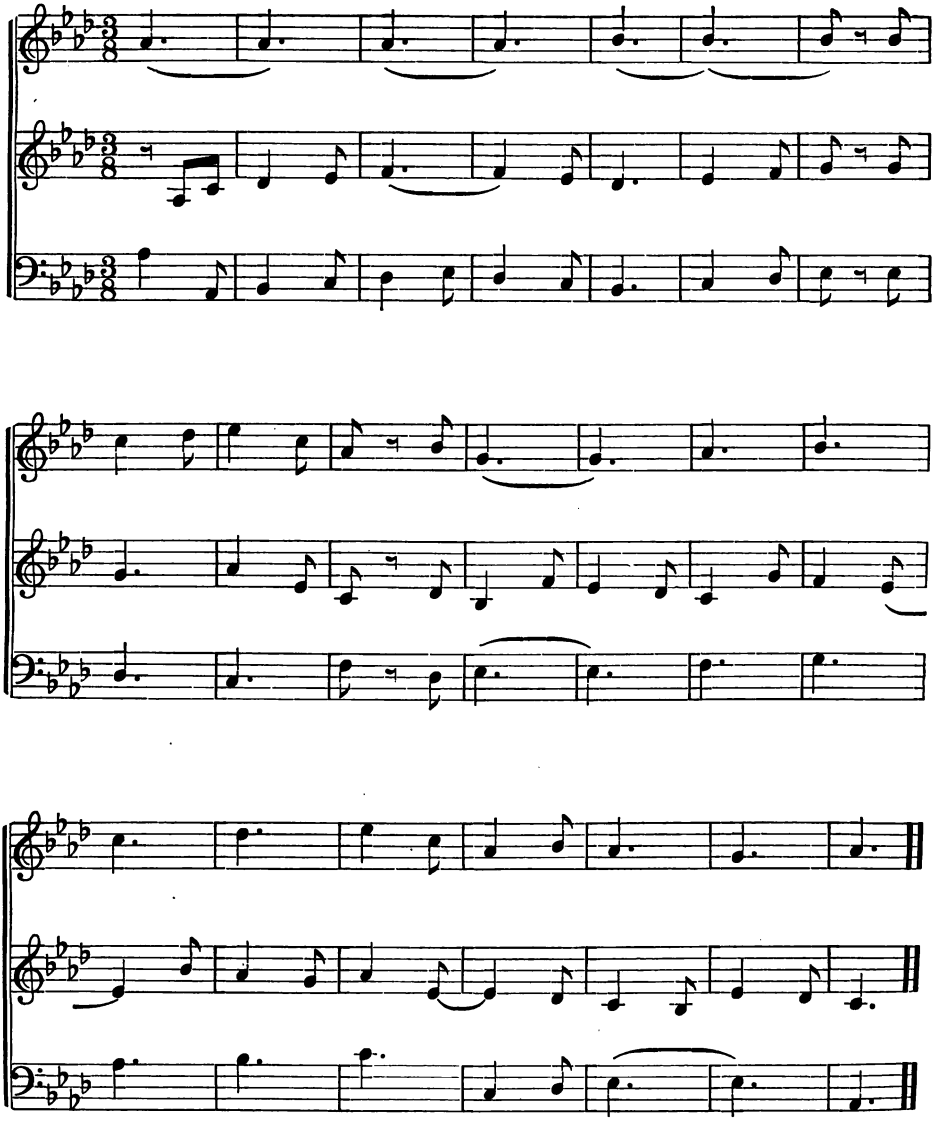


NO. 35. FLOWER DANCES.

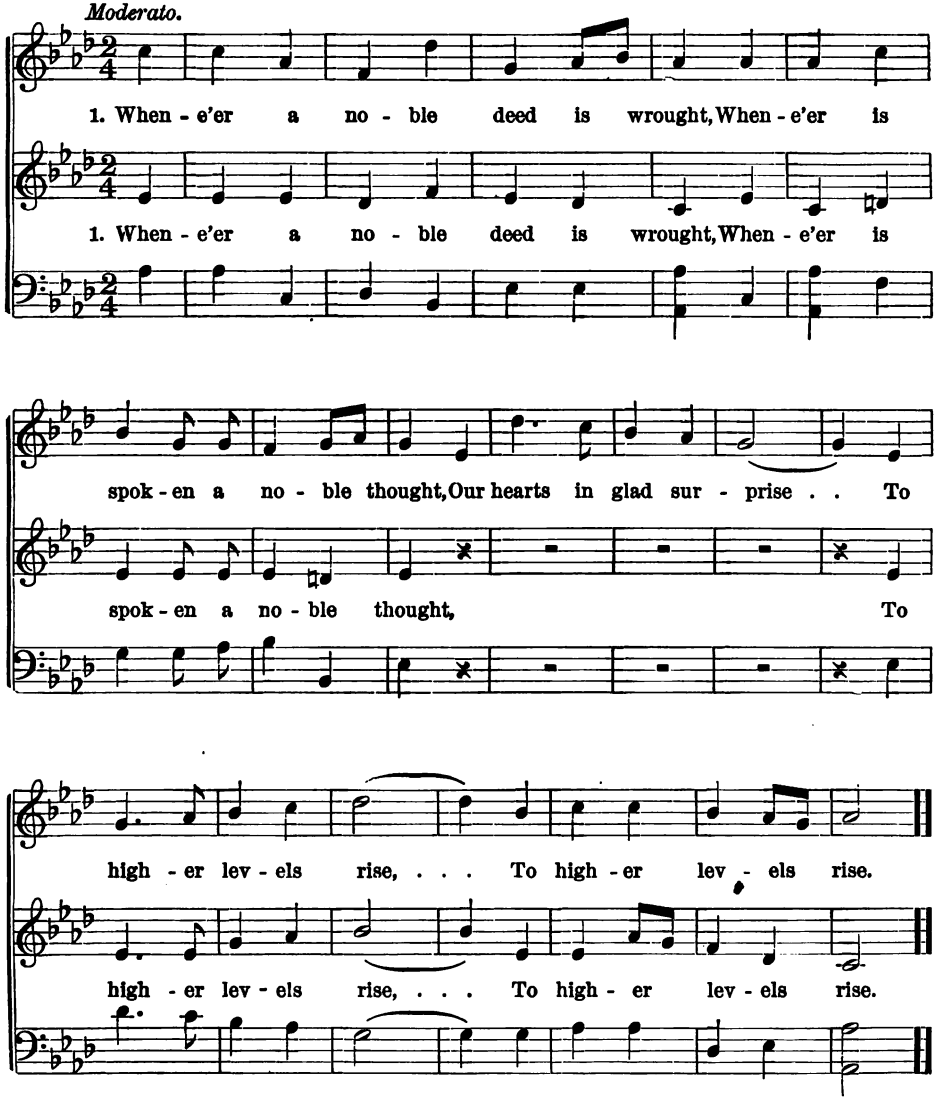


GERMAN, TR BY MRS. ANDERSON.

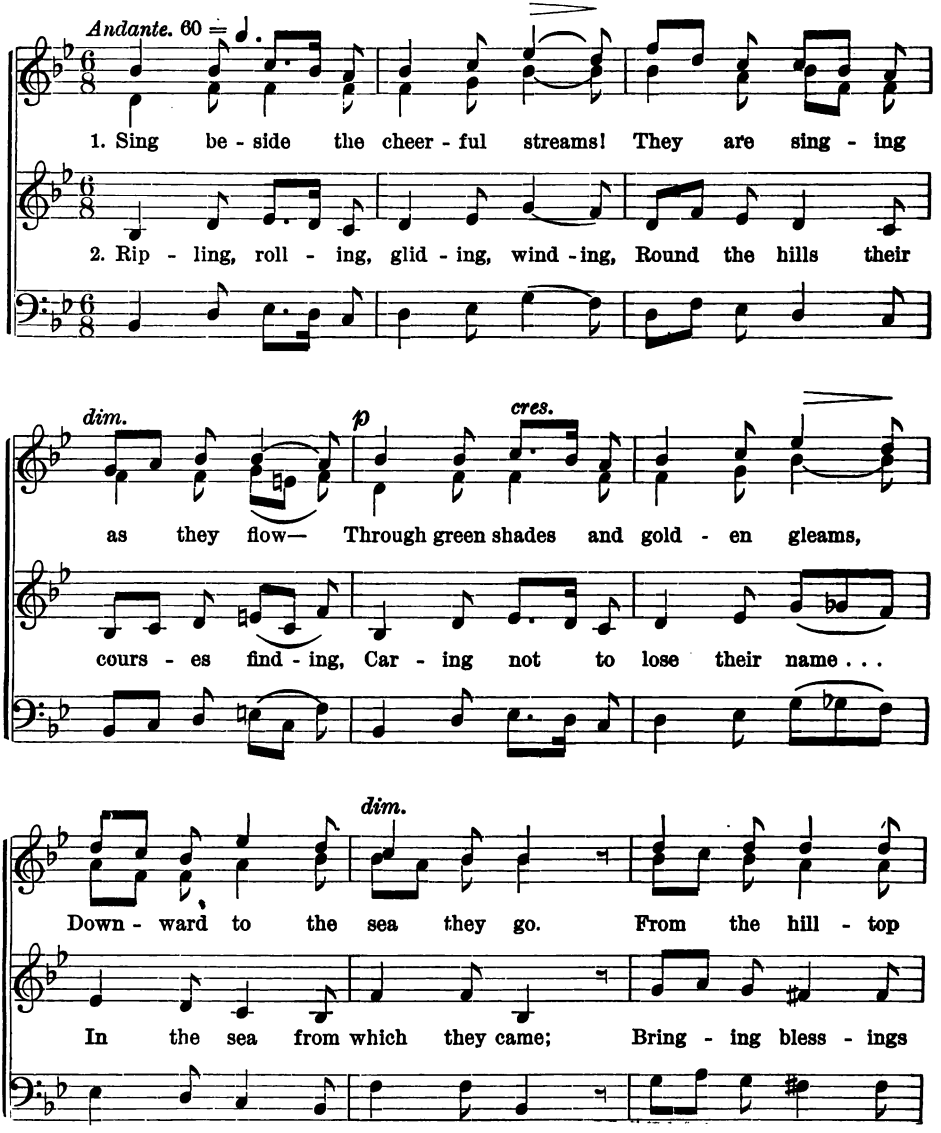
Ex. 170.

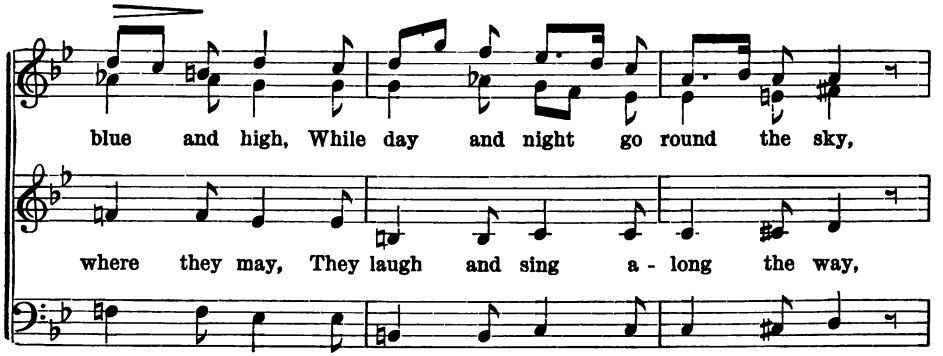


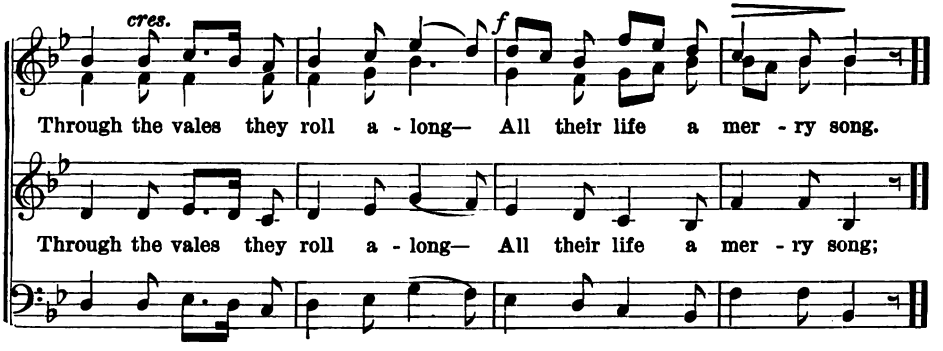
NO. 36. WHENE'ER A NOBLE DEED.



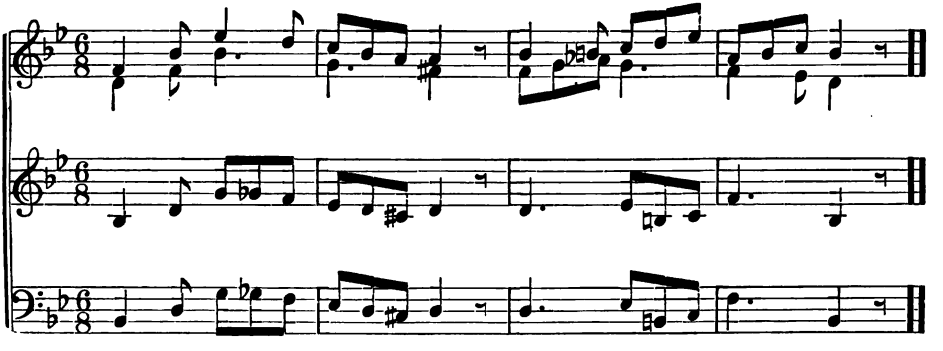
NO. 37. THE STREAMS.



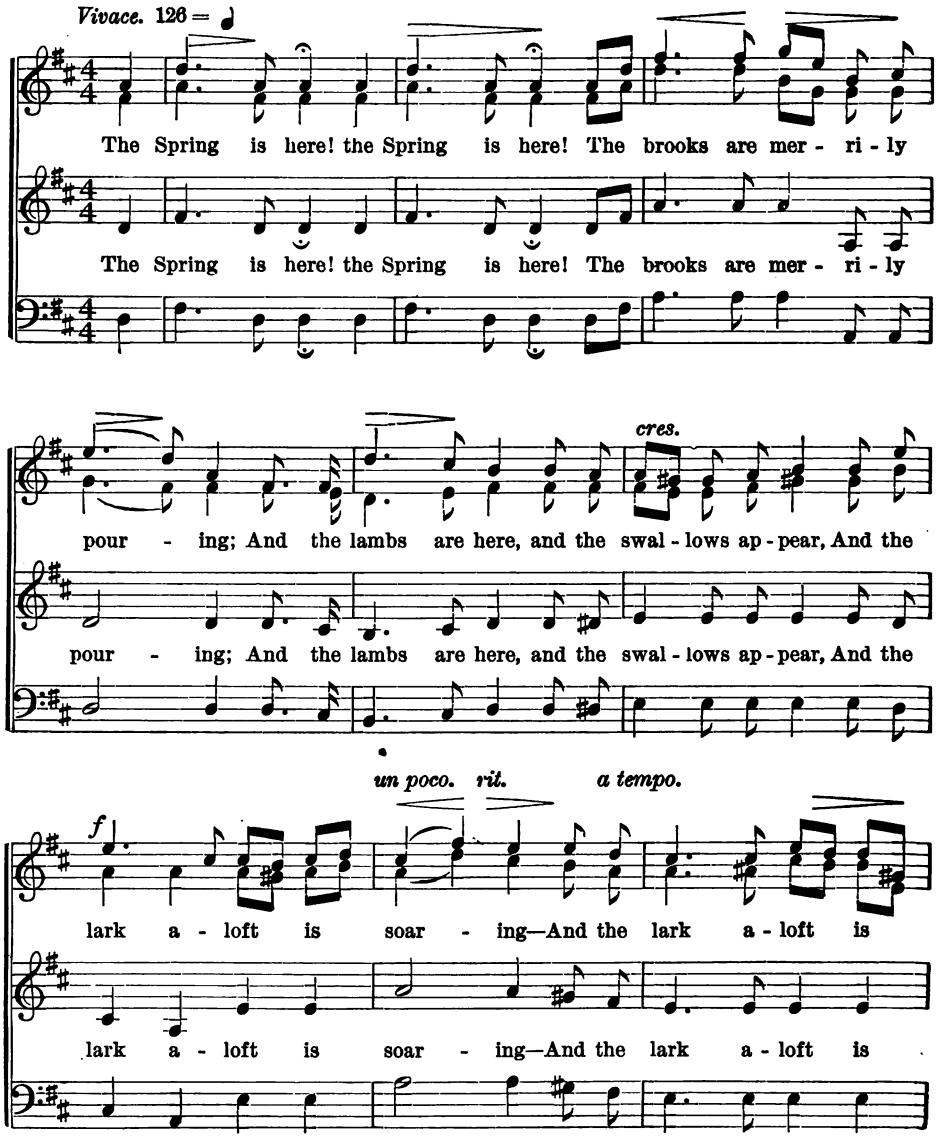

blue and high, While day and night go round the sky,
where they may, They laugh and sing a - long the way,

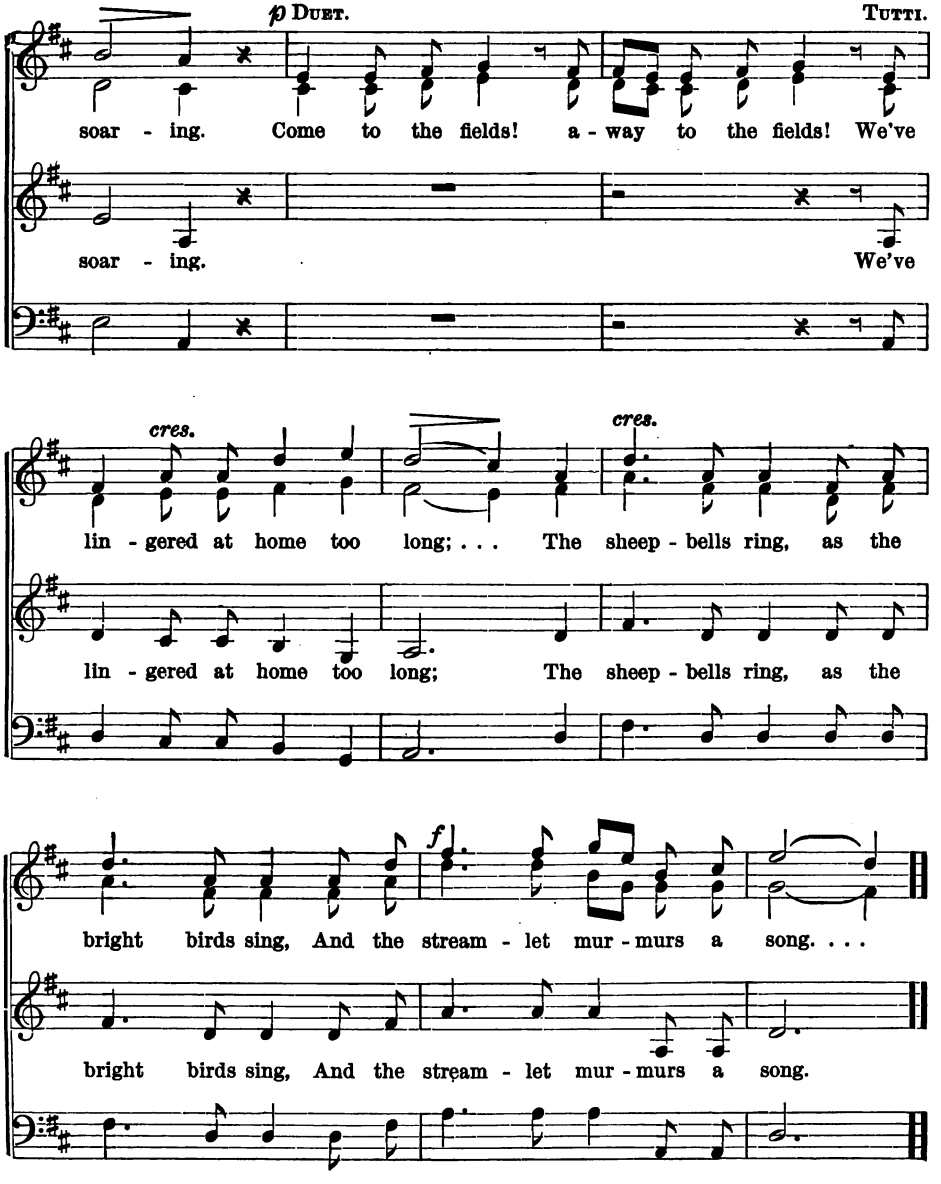

cres.
f
Through the vales they roll a - long— All their life a mer - ry song.
Through the vales they roll a - long— All their life a mer - ry song;

Ex. 171.

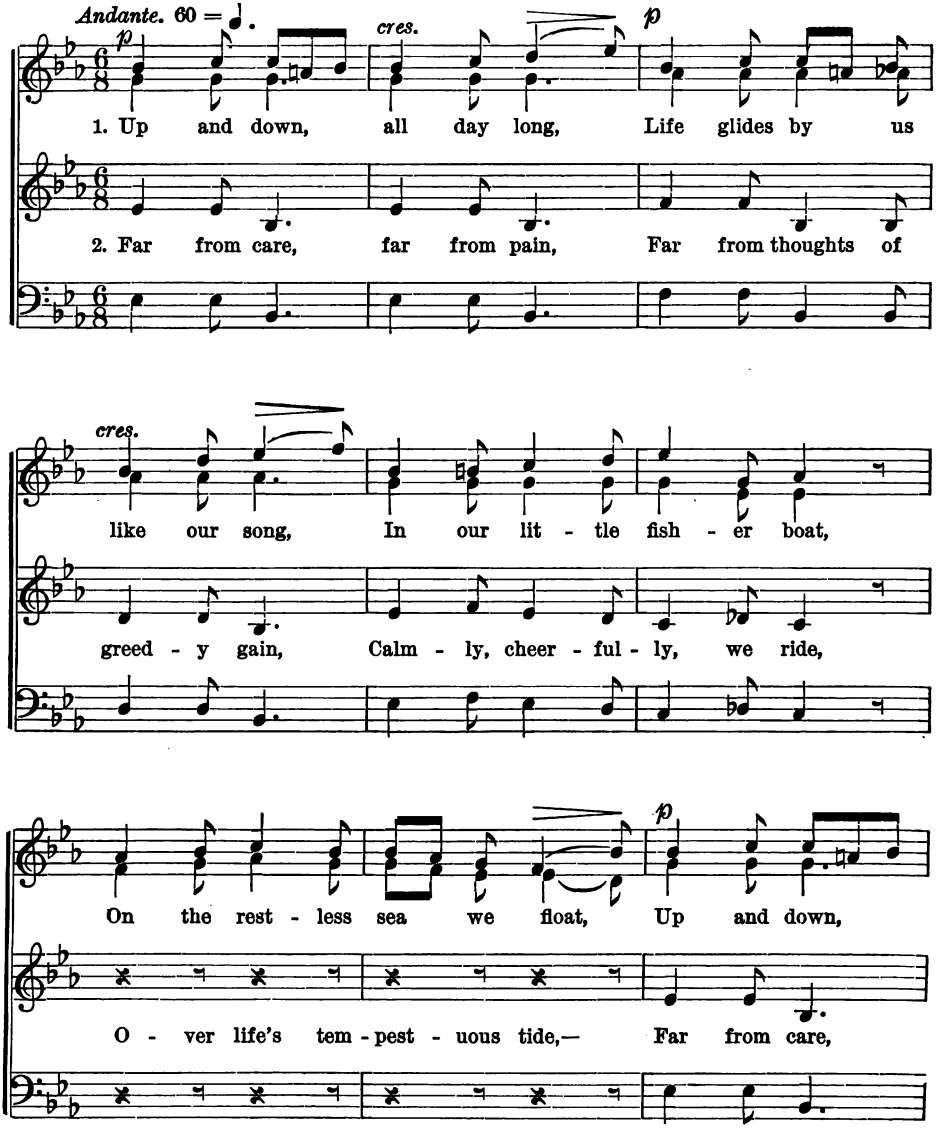


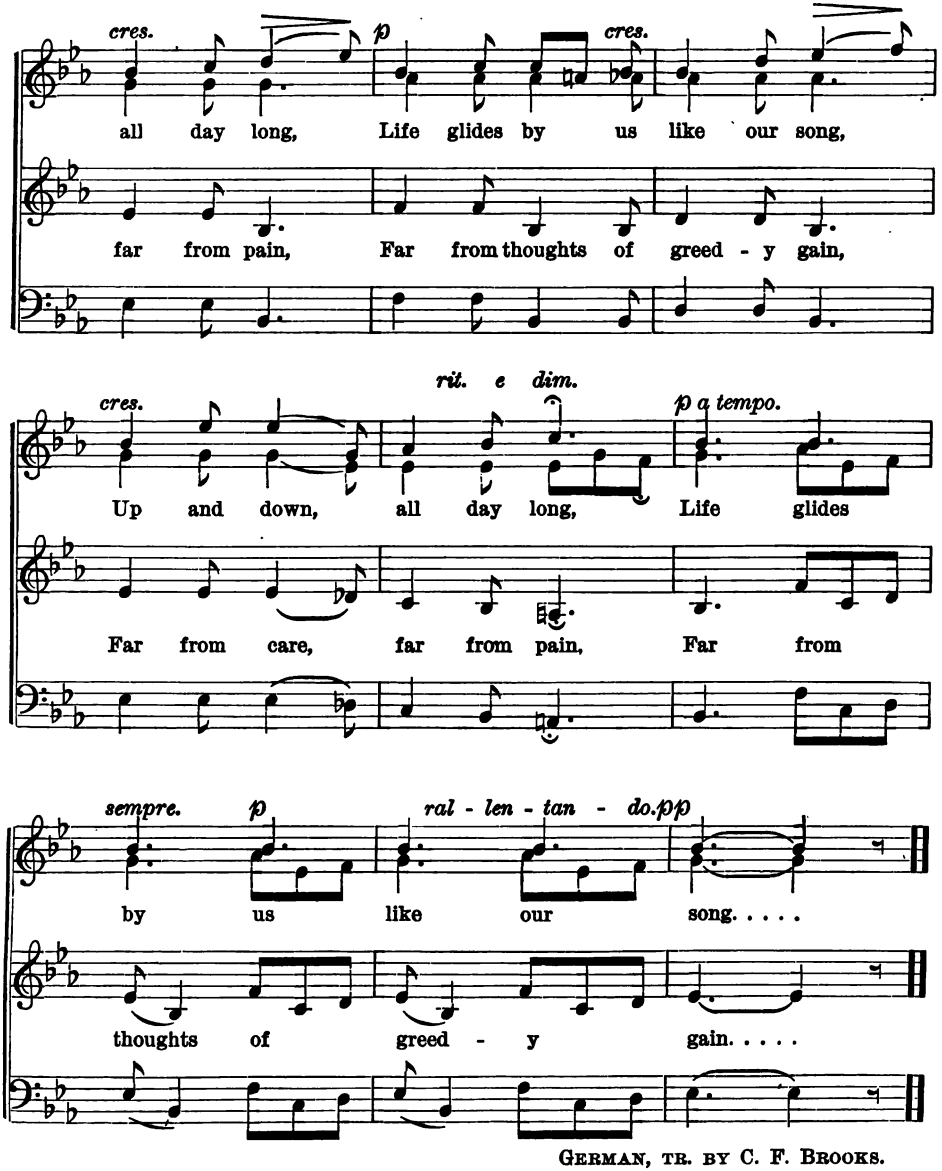
NO. 38. THE SPRING IS HERE.




p DUET.
TUTTI.
soar - ing. Come to the fields! a - way to the fields! We've
soar - ing. We've
cres.
cres.
lin - gered at home too long; . . . The sheep - bells ring, as the
lin - gered at home too long; The sheep - bells ring, as the
f
bright birds sing, And the stream - let mur - murs a song. . . .
bright birds sing, And the stream - let mur - murs a song.

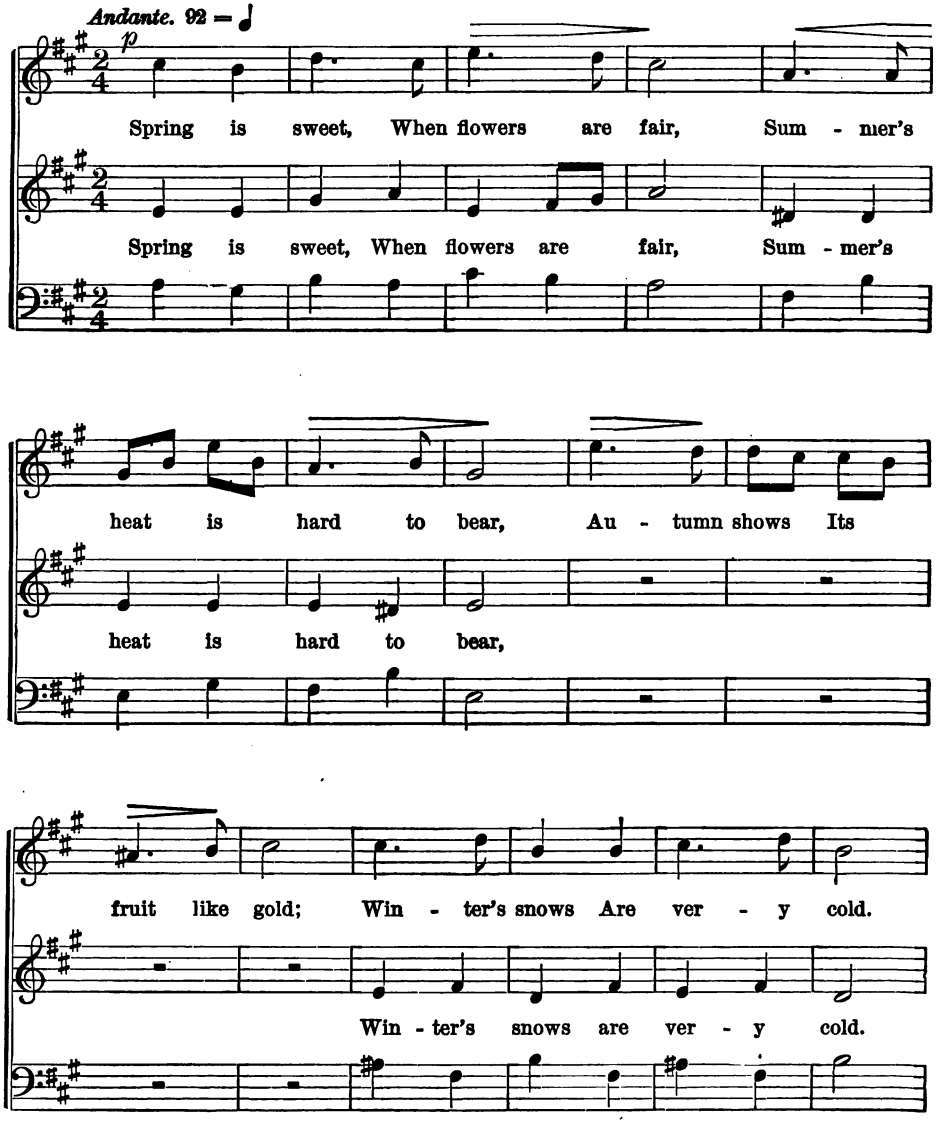
NO. 39. FISHER'S SONG.

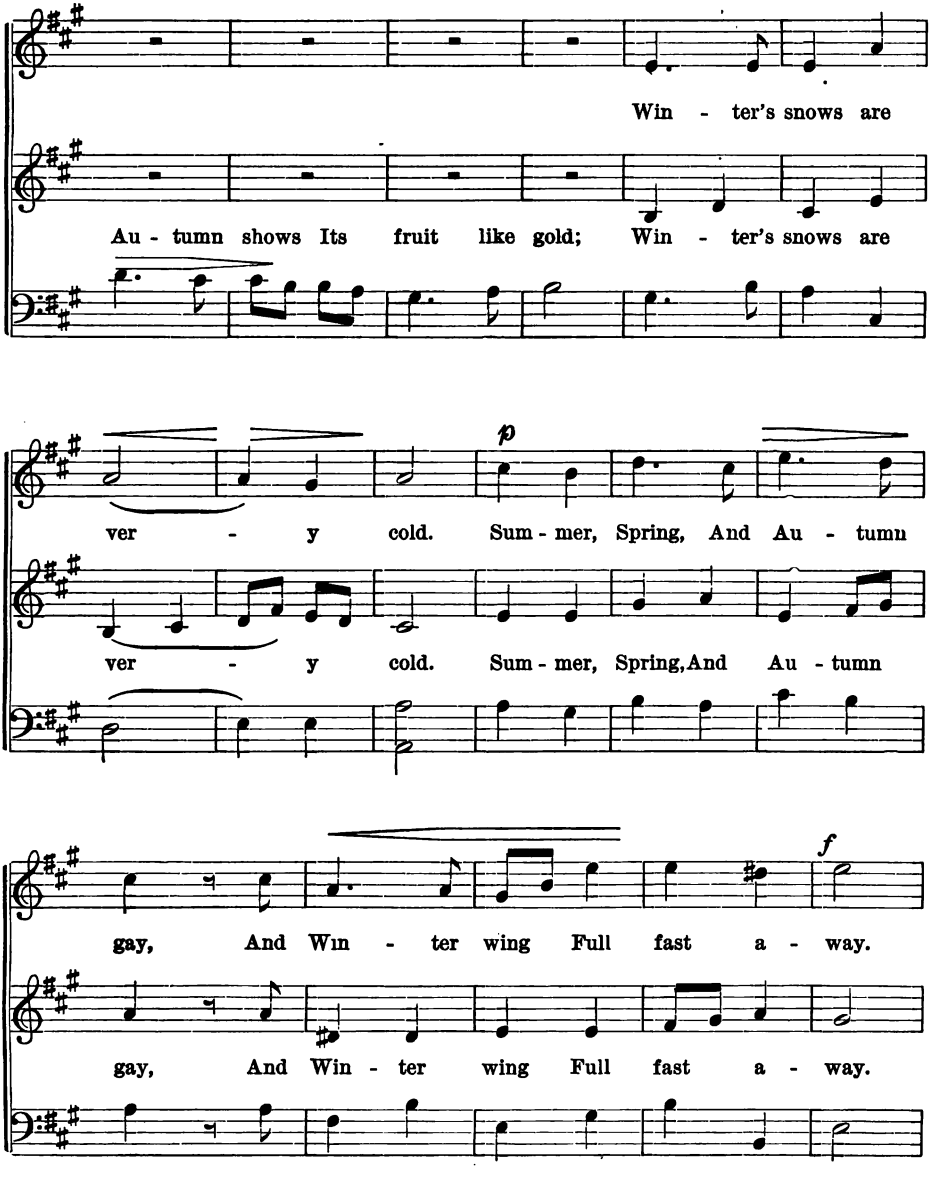


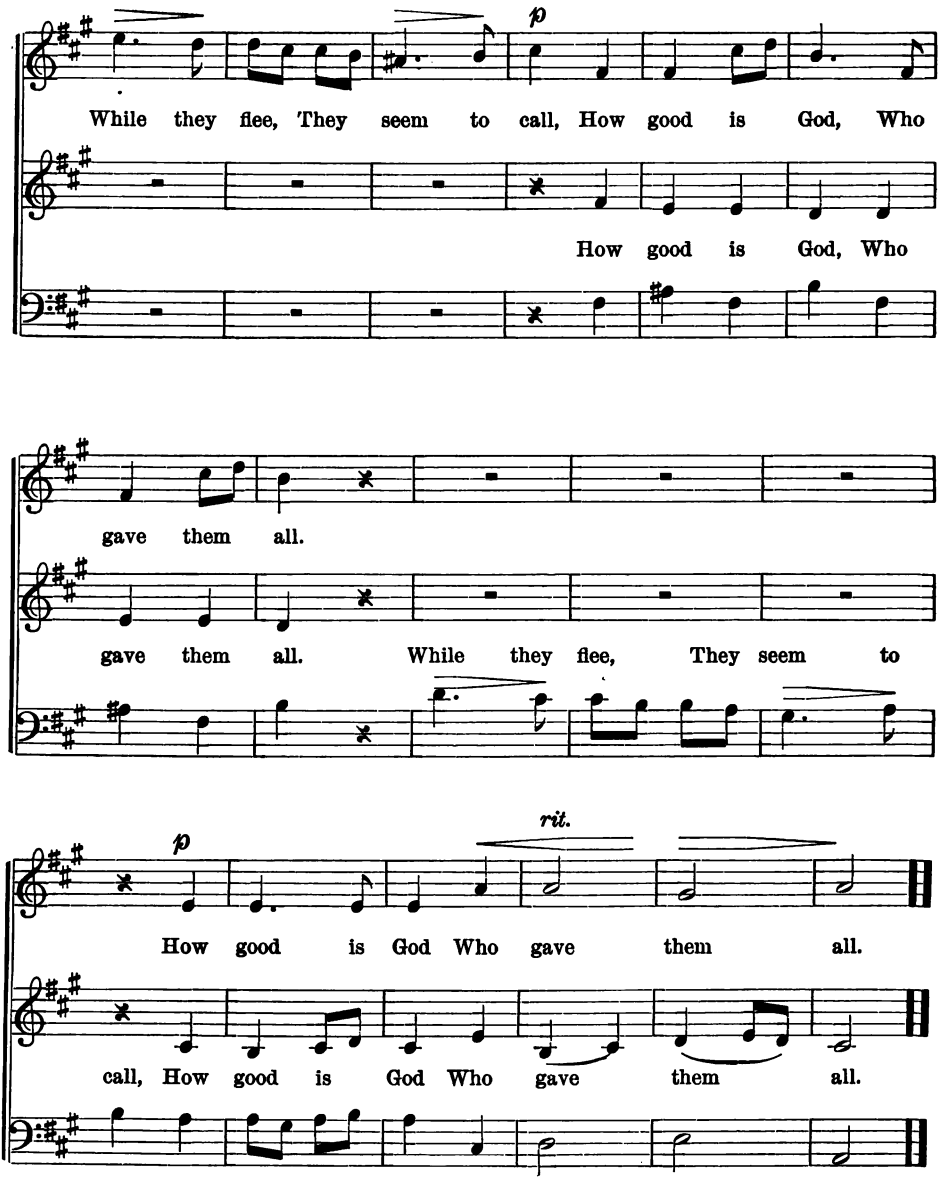


GERMAN, TR. BY C. F. BROOKS.

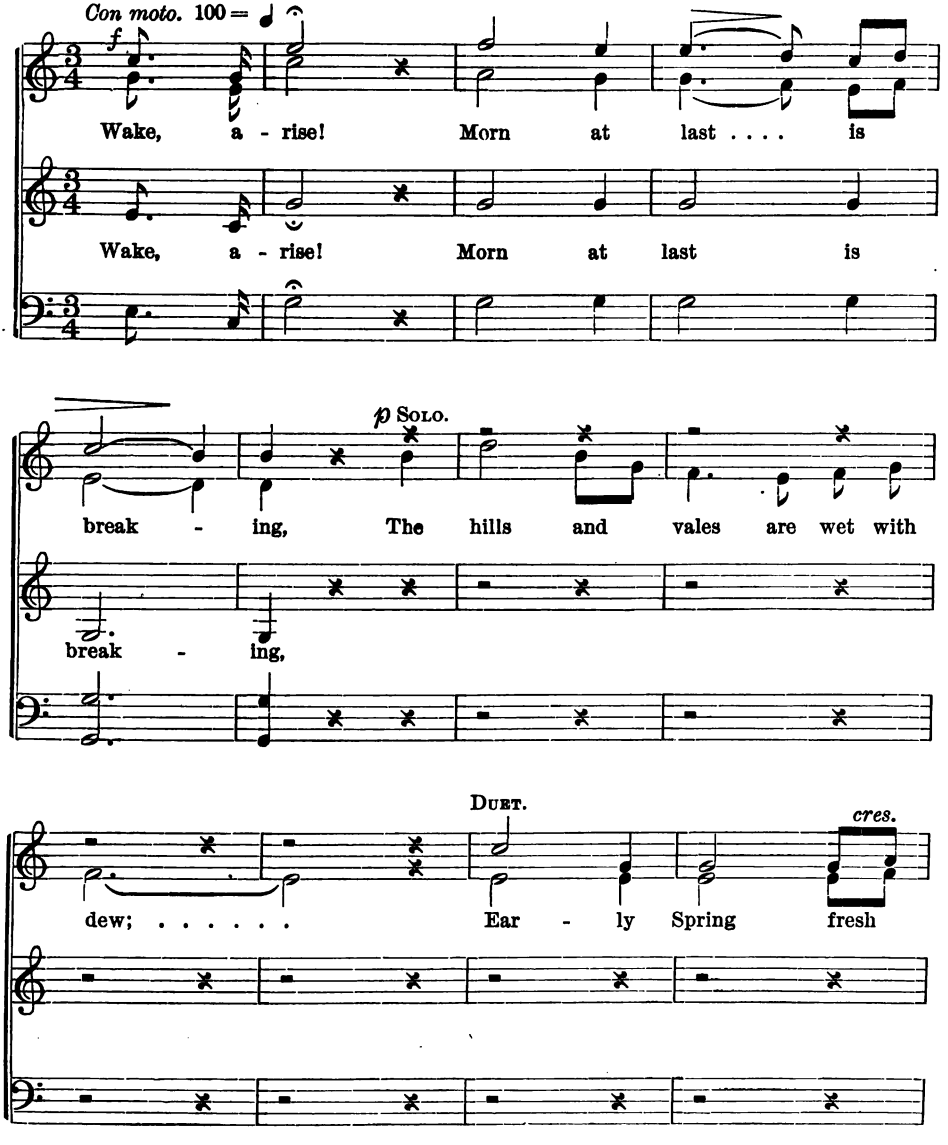
NO. 40. THE SEASONS.

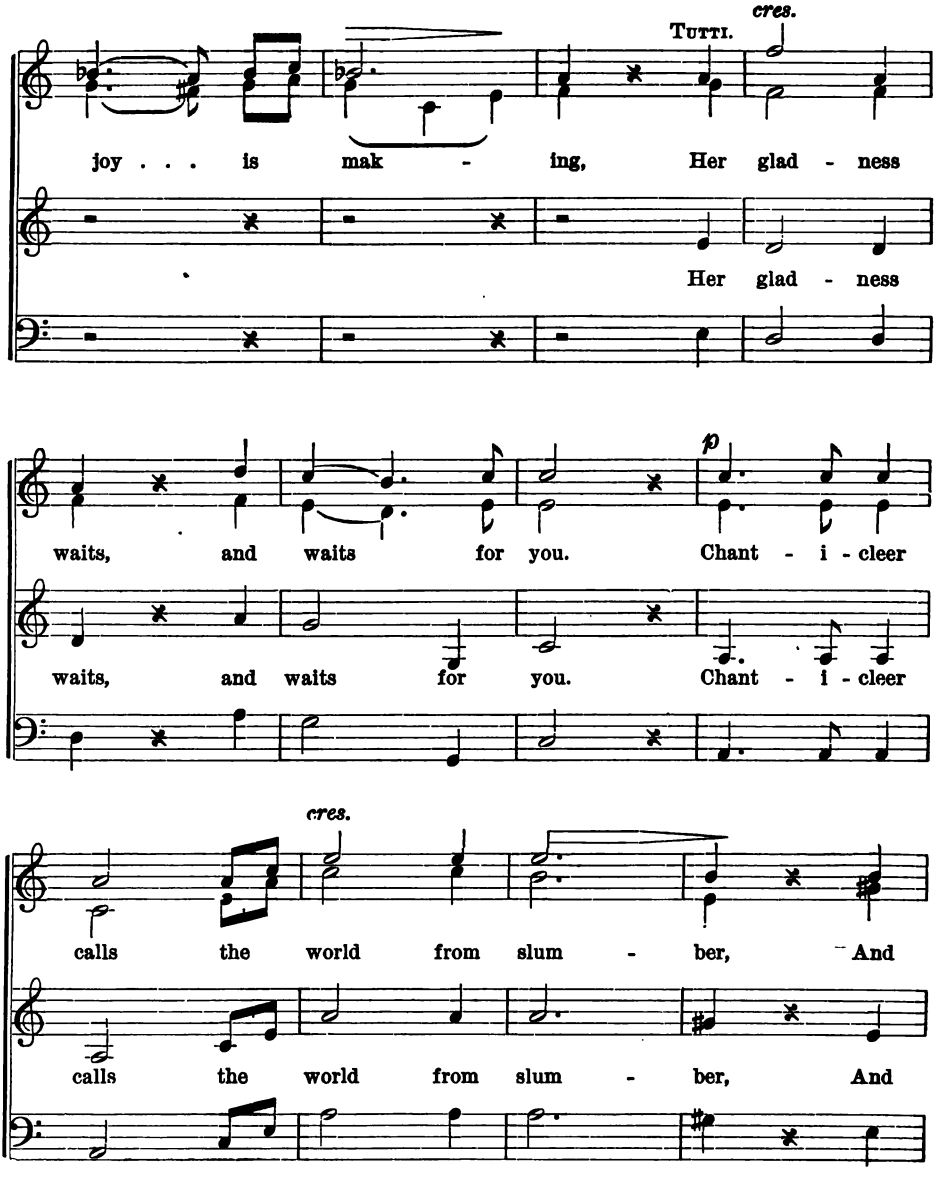


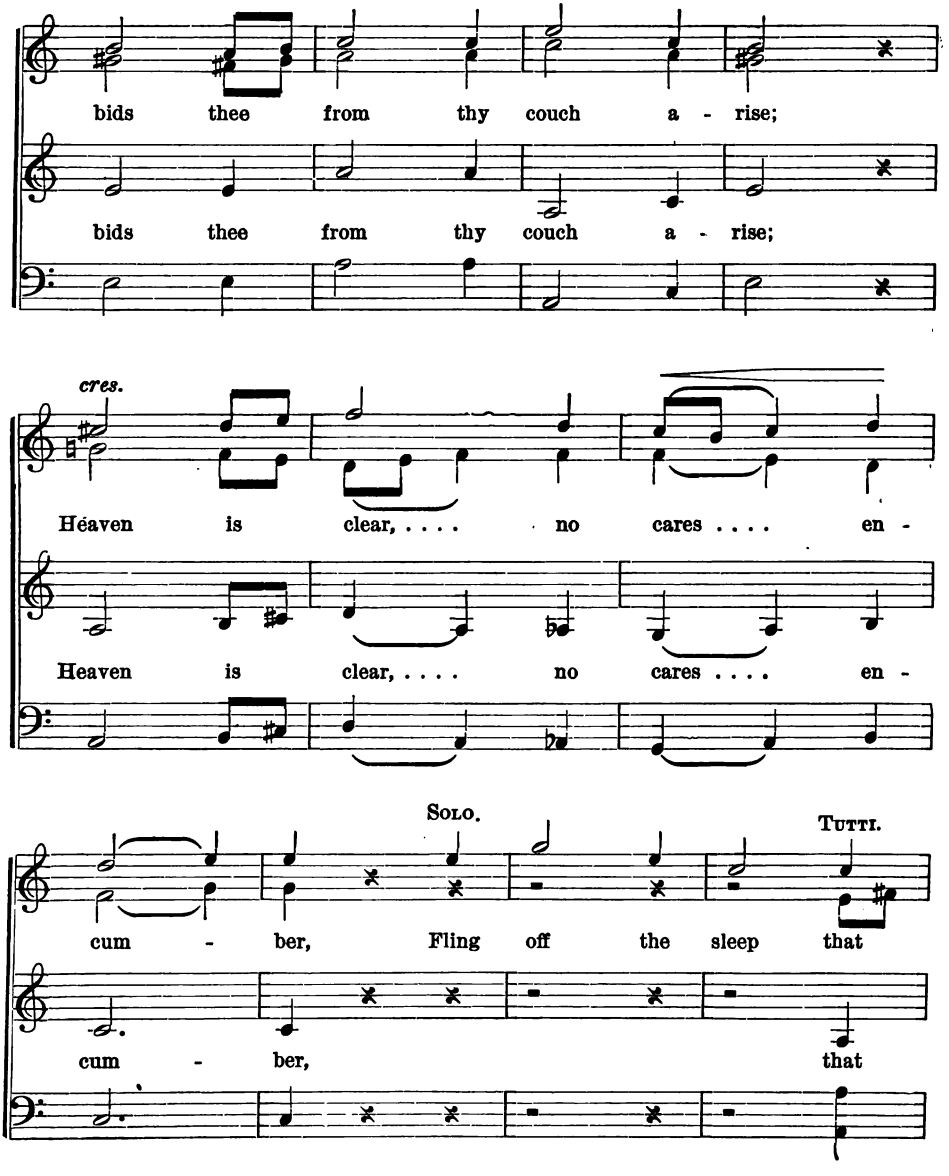

Win - ter's snows are
Au - tumn shows Its fruit like gold; Win - ter's snows are
p
ver - y cold. Sum - mer, Spring, And Au - tumn
ver - y cold. Sum - mer, Spring, And Au - tumn
f
gay, And Win - ter wing Full fast a - way.
gay, And Win - ter wing Full fast a - way.

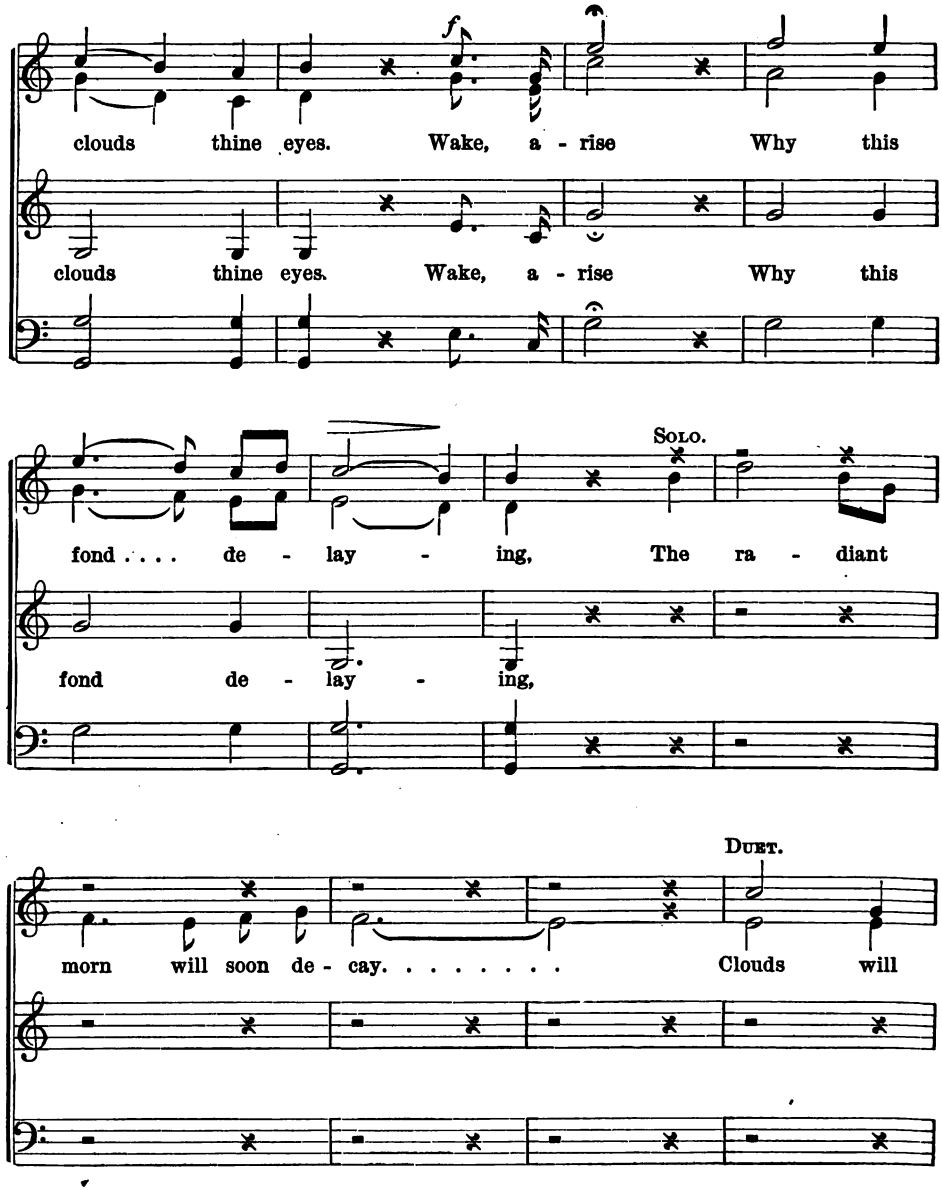

While they flee, They seem to call, How good is God, Who
How good is God, Who
gave them all.
gave them all. While they flee, They seem to
p
rit.
How good is God Who gave them all.
call, How good is God Who gave them all.

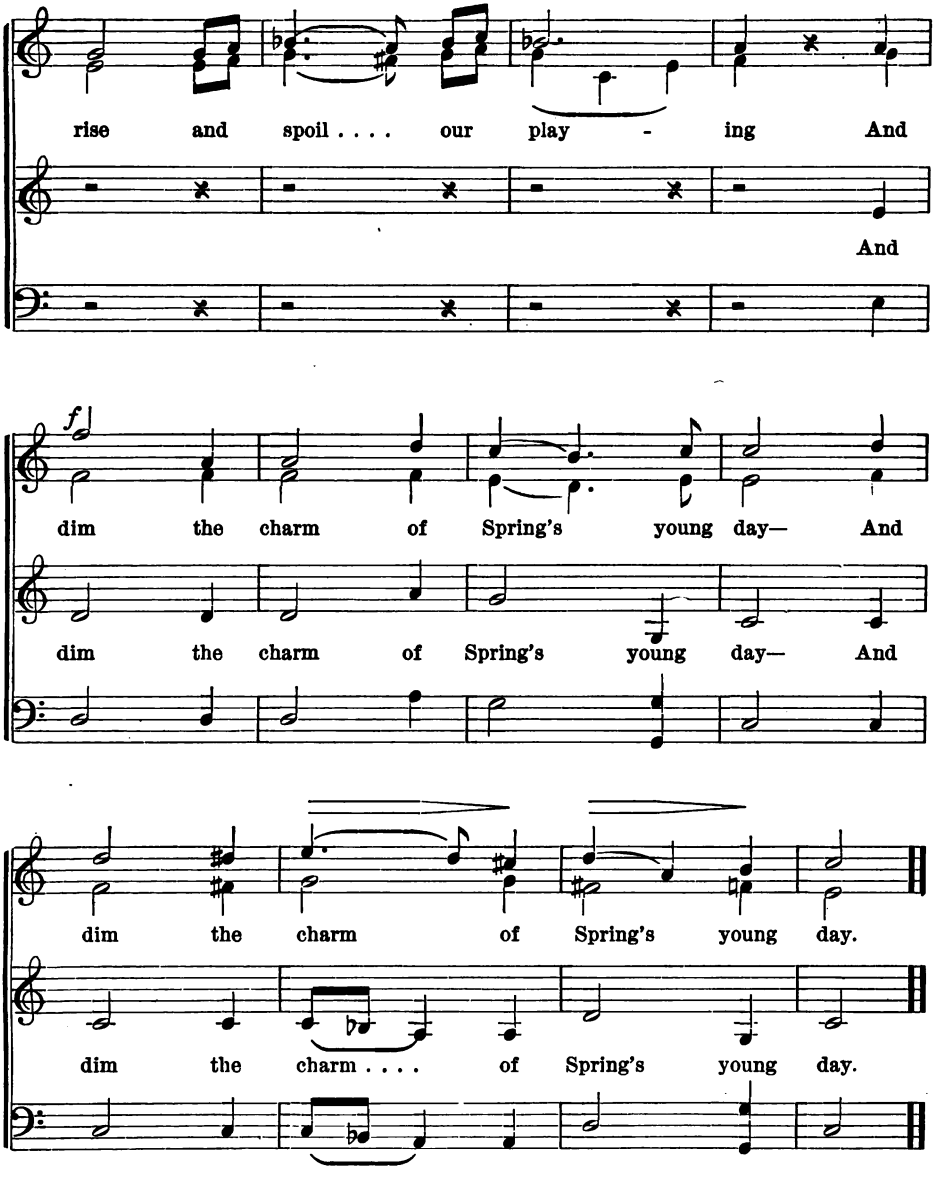
NO. 41. IN EARLY SPRING.



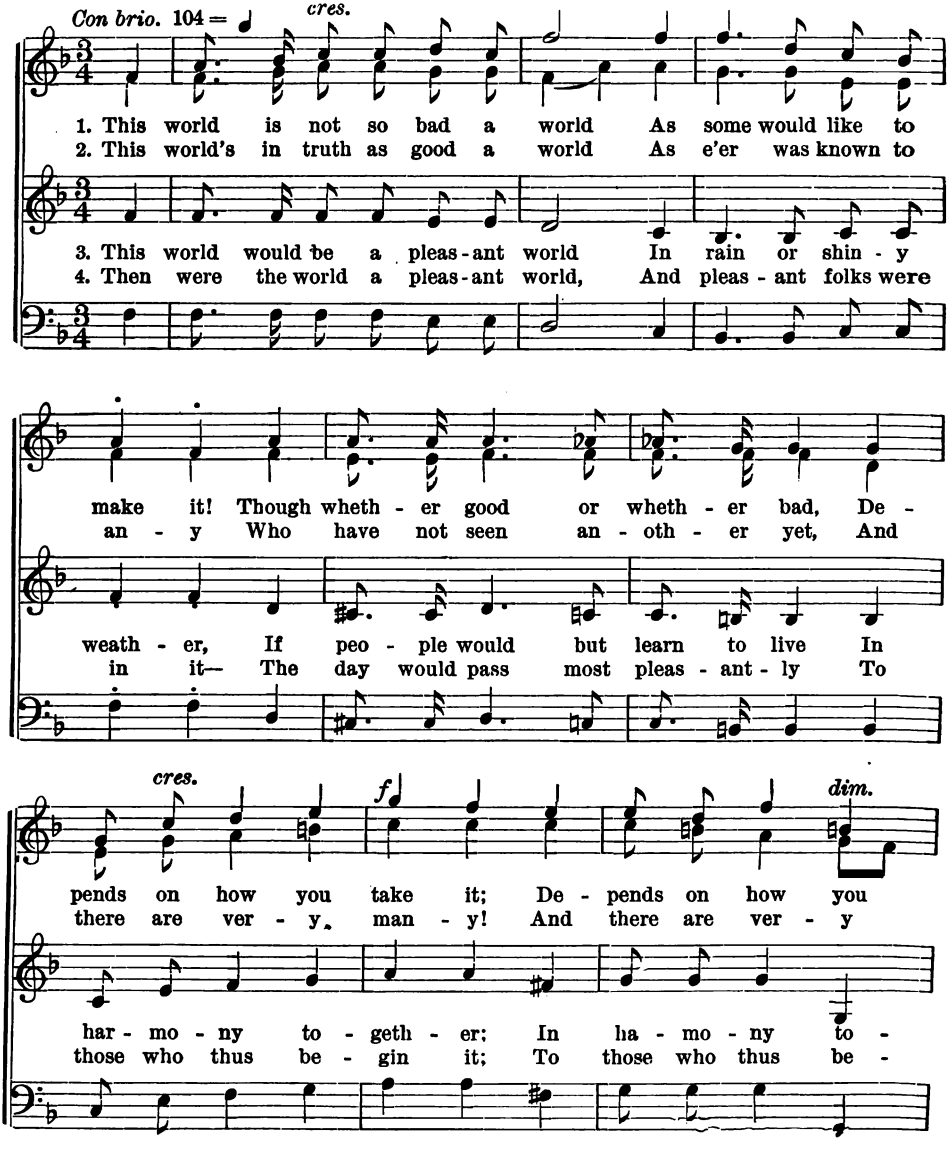

Tutti.
cres.
joy . . . is mak - ing, Her glad - ness
Her glad - ness
waits, and waits for you. Chant - i - cleer
p
waits, and waits for you. Chant - i - cleer
cres.
calls the world from slum - ber, And
calls the world from slum - ber, And

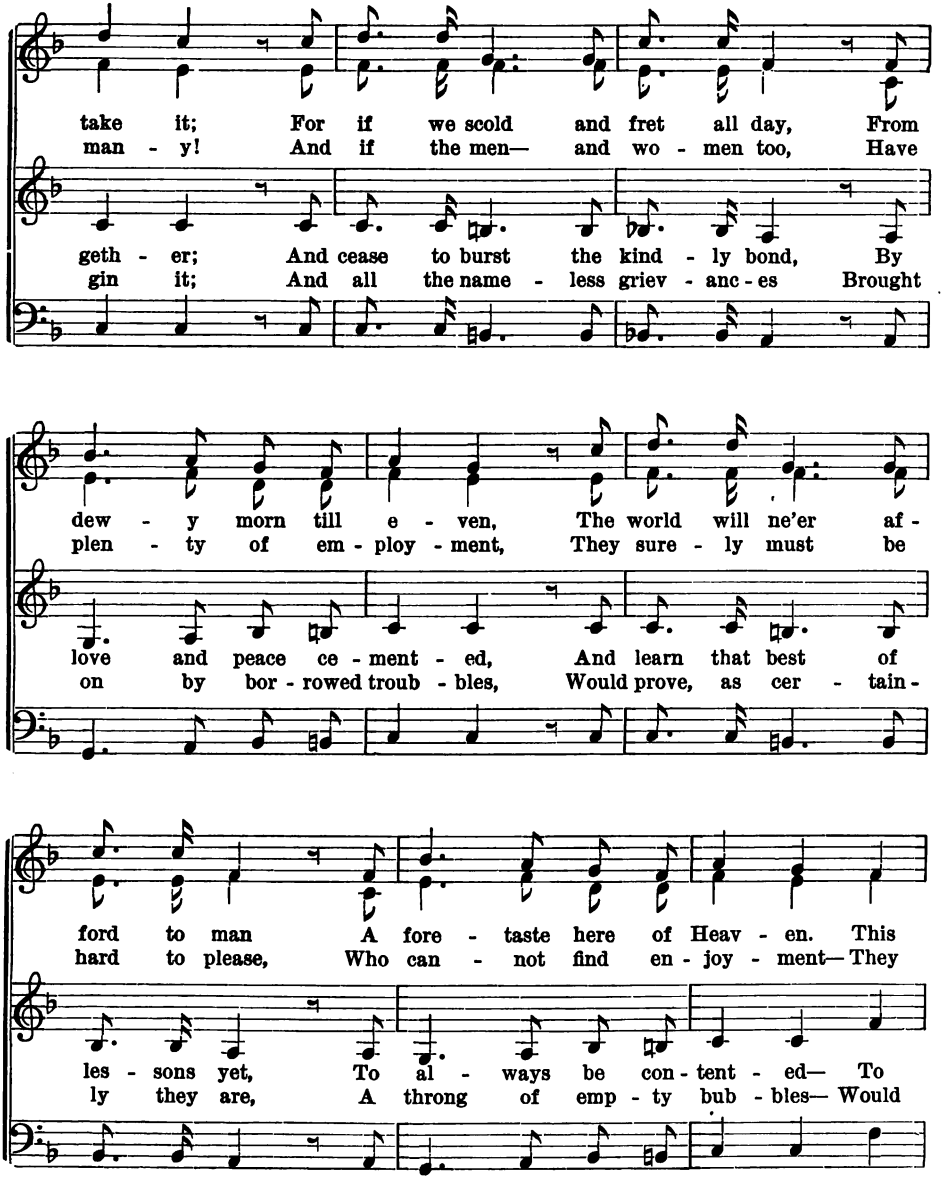

bids thee from thy couch a - rise;
bids thee from thy couch a - rise;
cres.
Heaven is clear, ... no cares . . . . en -
Heaven is clear, ... no cares . . . . en -
SOLO.
TUTTI.
cum - ber, Fling off the sleep that
cum - ber, that

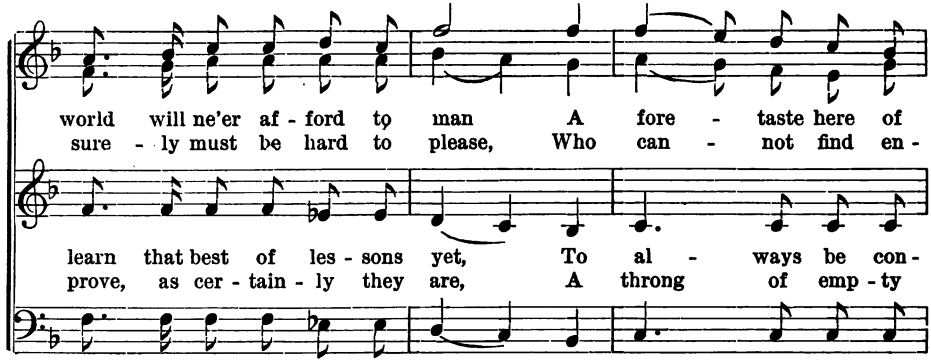

clouds thine eyes. Wake, a - rise Why this
clouds thine eyes. Wake, a - rise Why this
SOLO.
fond .... de - lay - ing, The ra - diant
fond de - lay - ing,
DUET.
morn will soon de - cay. . . . . Clouds will

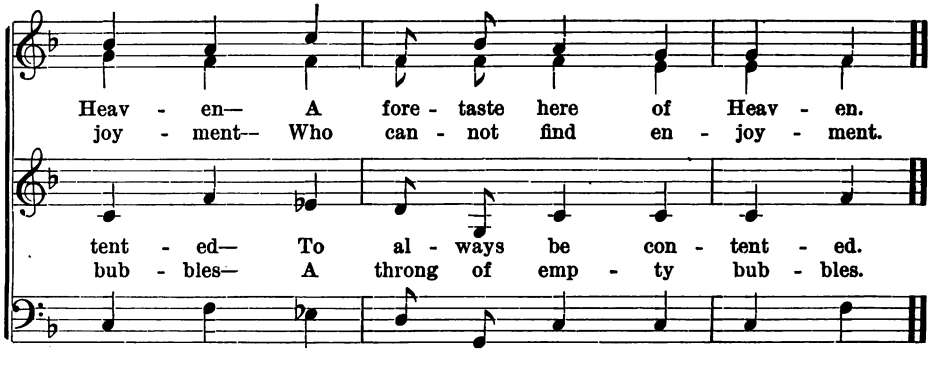

rise and spoil . . . . our play - ing And
And
f
dim the charm of Spring's young day— And
dim the charm of Spring's young day— And
dim the charm of Spring's young day.
dim the charm . . . . of Spring's young day.

NO. 42. THIS WORLD IS NOT SO BAD A WORLD.

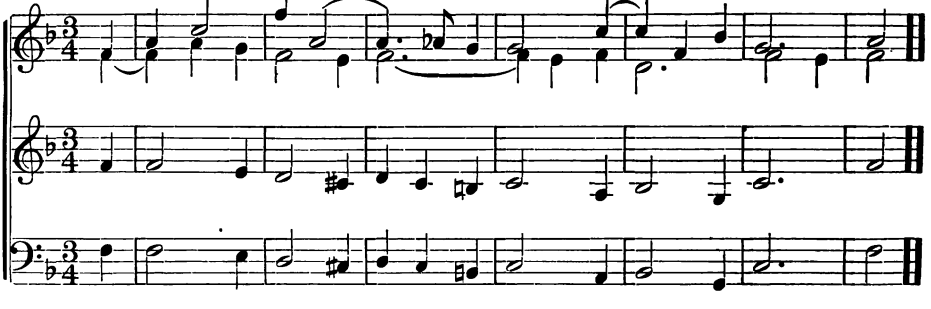



take it; For if we scold and fret all day, From
man - y! And if the men— and wo - men too, Have
geth - er; And cease to burst the kind - ly bond, By
gin it; And all the name - less griev - anc - es Brought
dew - y morn till e - ven, The world will ne'er af -
plen - ty of em - ploy - ment, They sure - ly must be
love and peace ce - ment - ed, And learn that best of
on by bor - rowed troub - bles, Would prove, as cer - tain -
ford to man A fore - taste here of Heav - en. This
hard to please, Who can - not find en - joy - ment— They
les - sons yet, To al - ways be con - tent - ed— To
ly they are, A throng of emp - ty bub - bles— Would

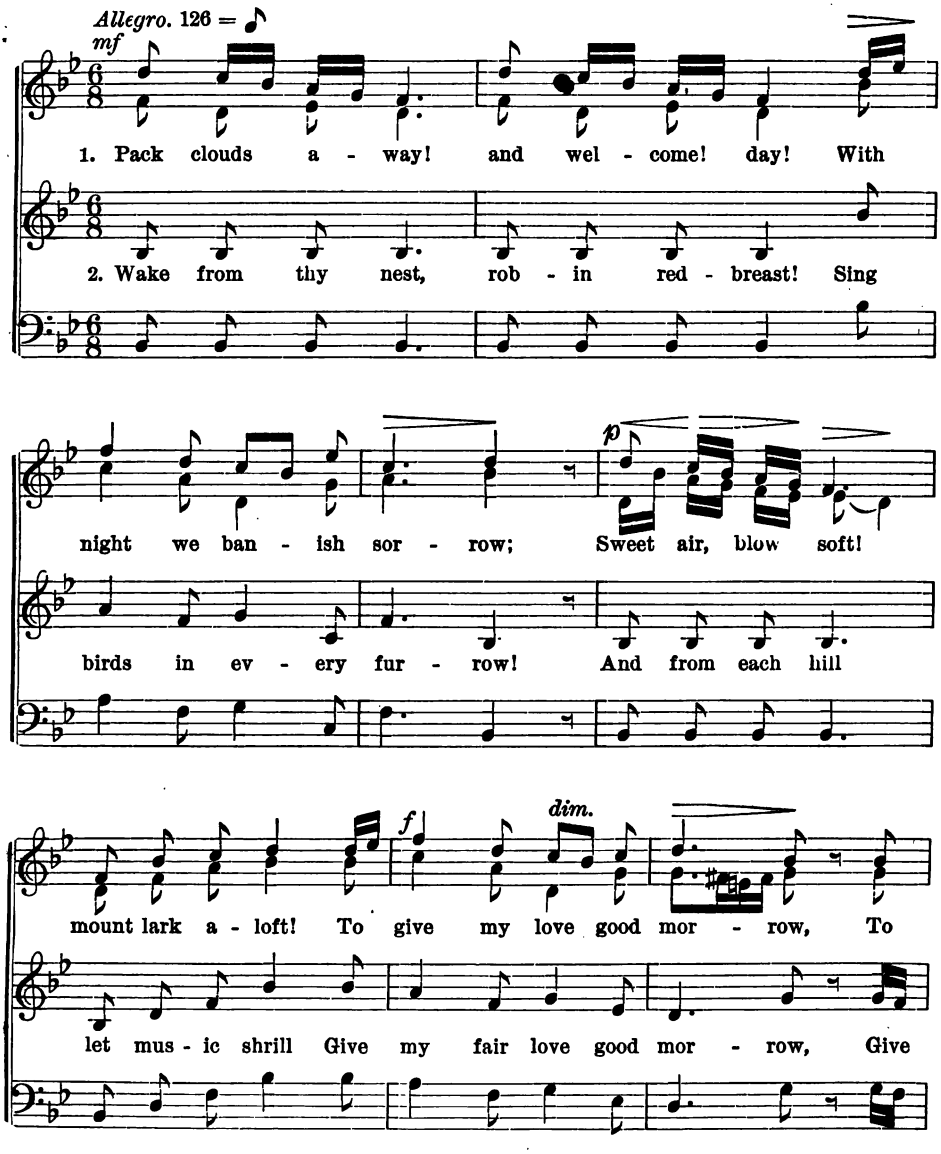

world will ne'er af - ford to man A fore - taste here of
sure - ly must be hard to please, Who can - not find en -
learn that best of les - sons yet, To al - ways be con -
prove, as cer - tain - ly they are, A throng of emp - ty

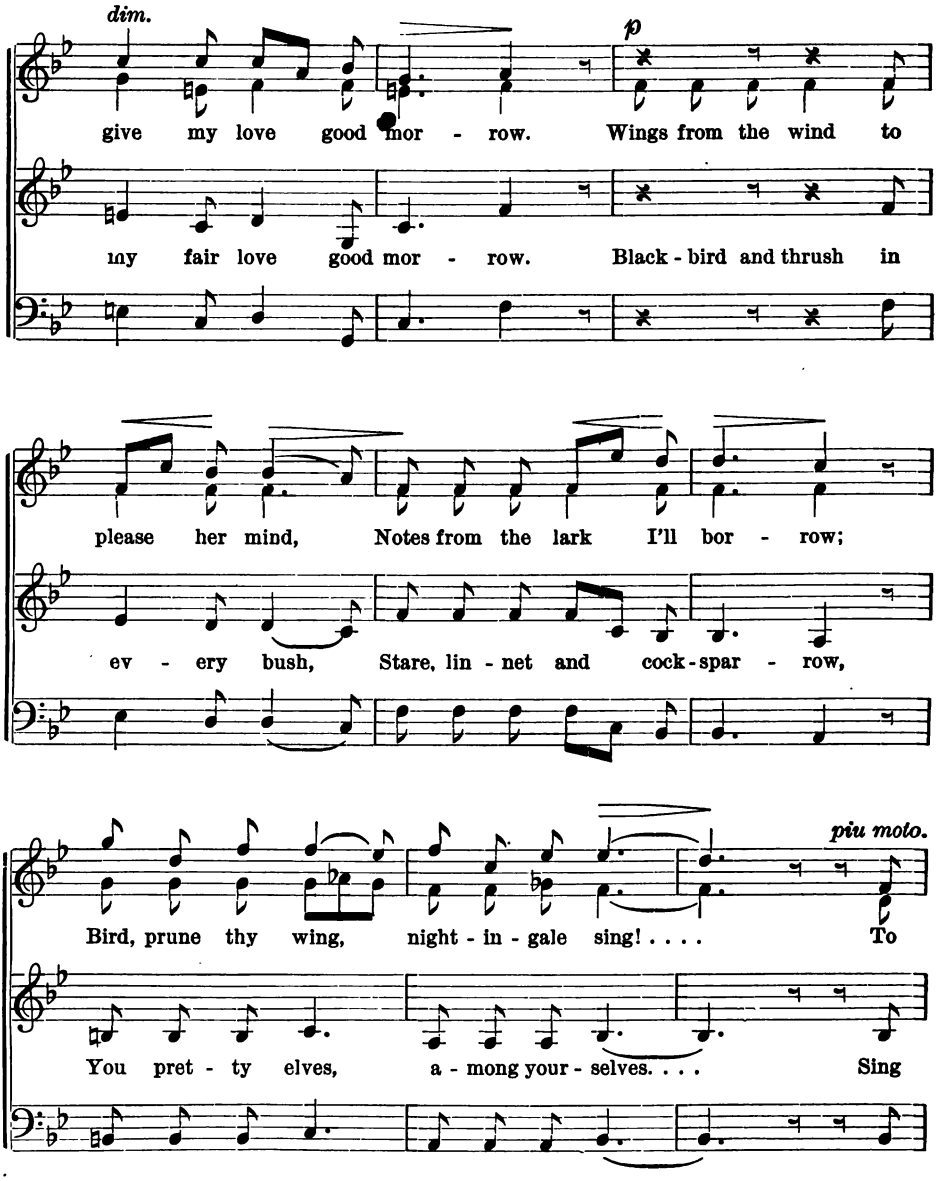

Heav - en— A fore - taste here of Heav - en.
joy - ment— Who can - not find en - joy - ment.
tent - ed— To al - ways be con - tent - ed.
bub - bles— A throng of emp - ty bub - bles.

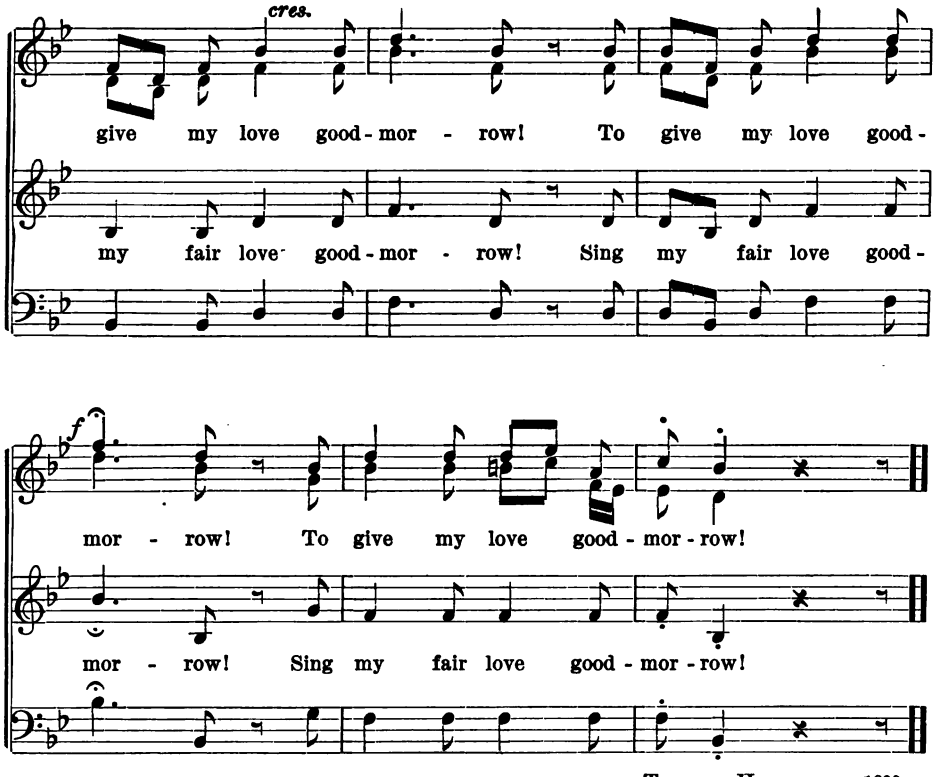
Ex. 172.



NO. 43. PACK CLOUDS AWAY!

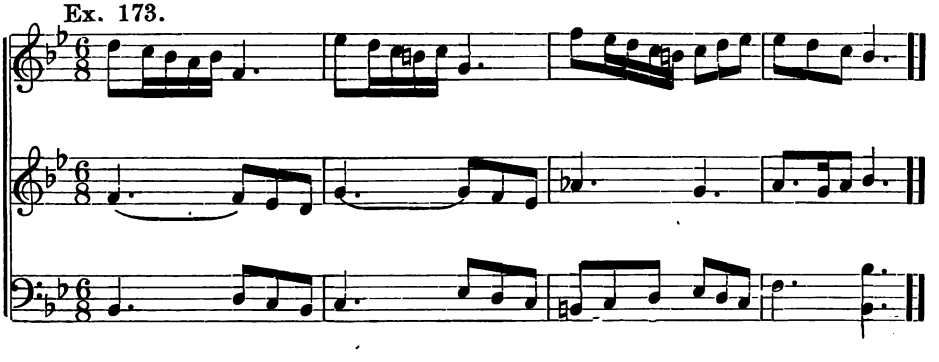



dim.
p
give my love good mor - row. Wings from the wind to
my fair love good mor - row. Black - bird and thrush in
please her mind, Notes from the lark I'll bor - row;
ev - ery bush, Stare, lin - net and cock - spar - row,
piu moto.
Bird, prune thy wing, night - in - gale sing! . . . . To
You pret - ty elves, a - mong your - selves. . . . Sing

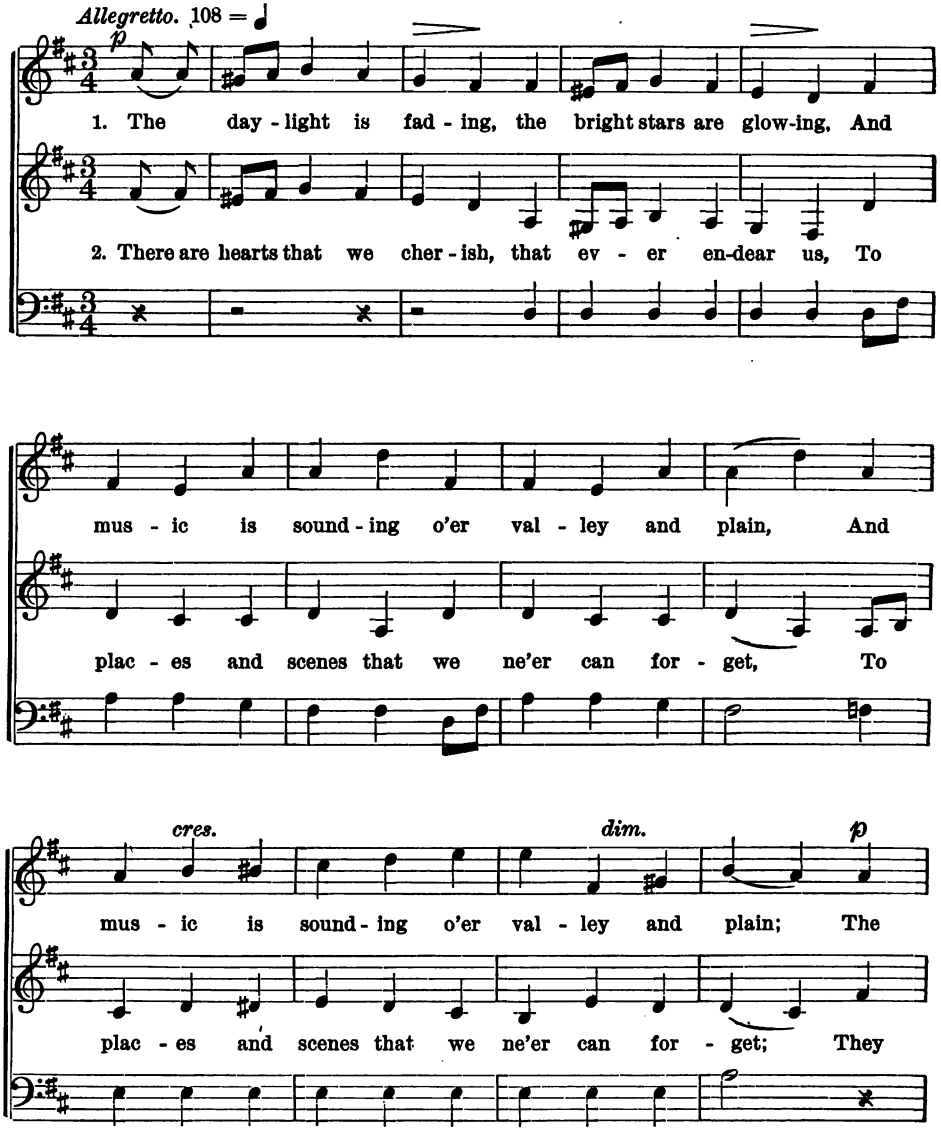


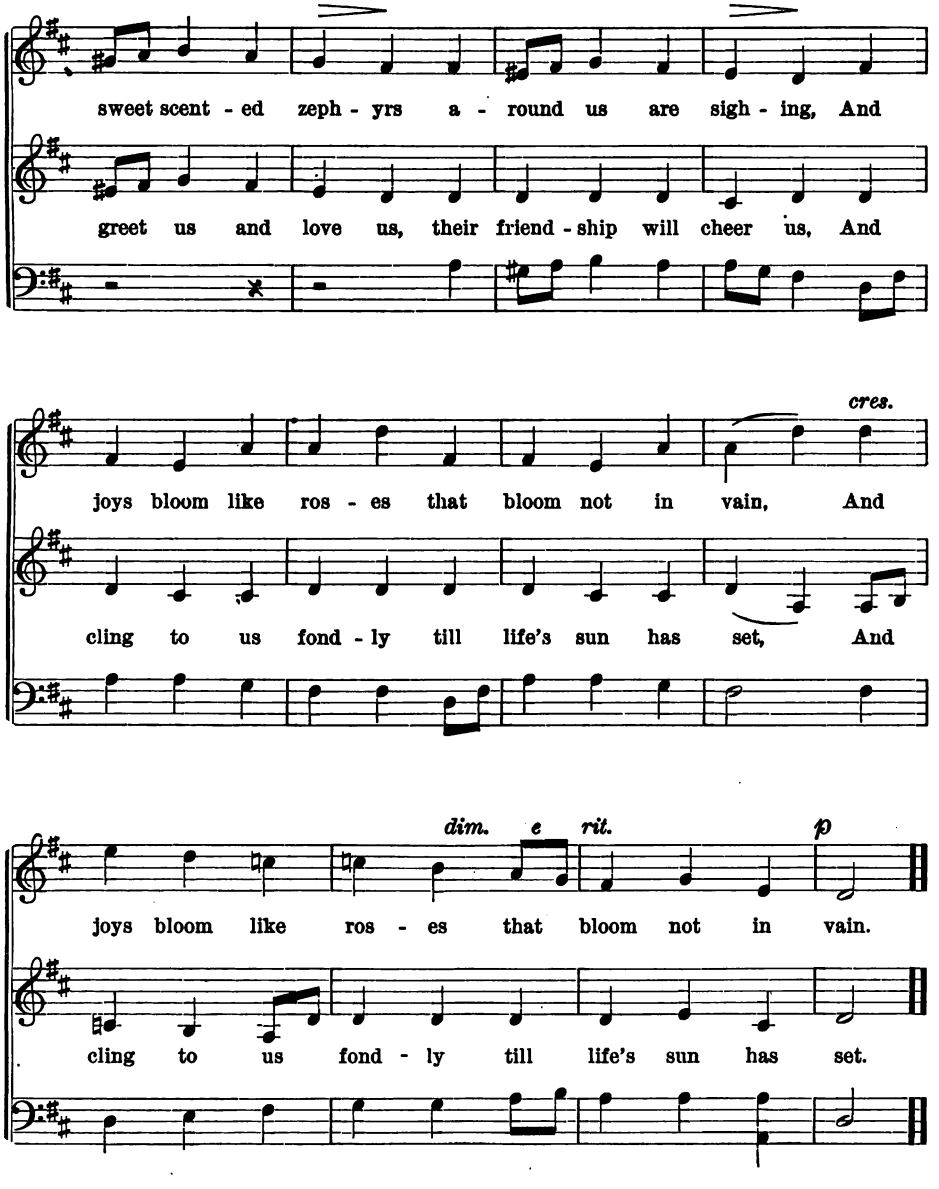
THOMAS HEYWOOD. 1600.

Ex. 173.

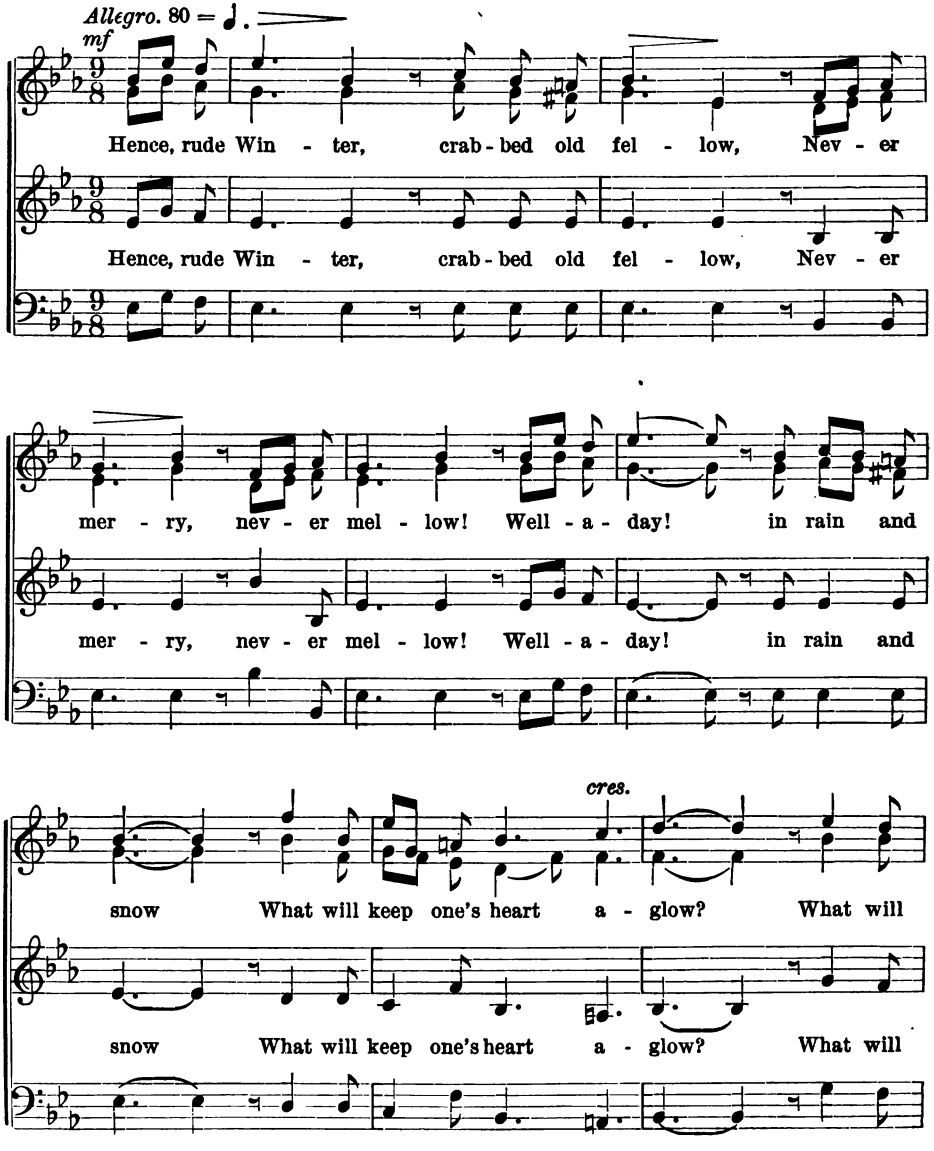


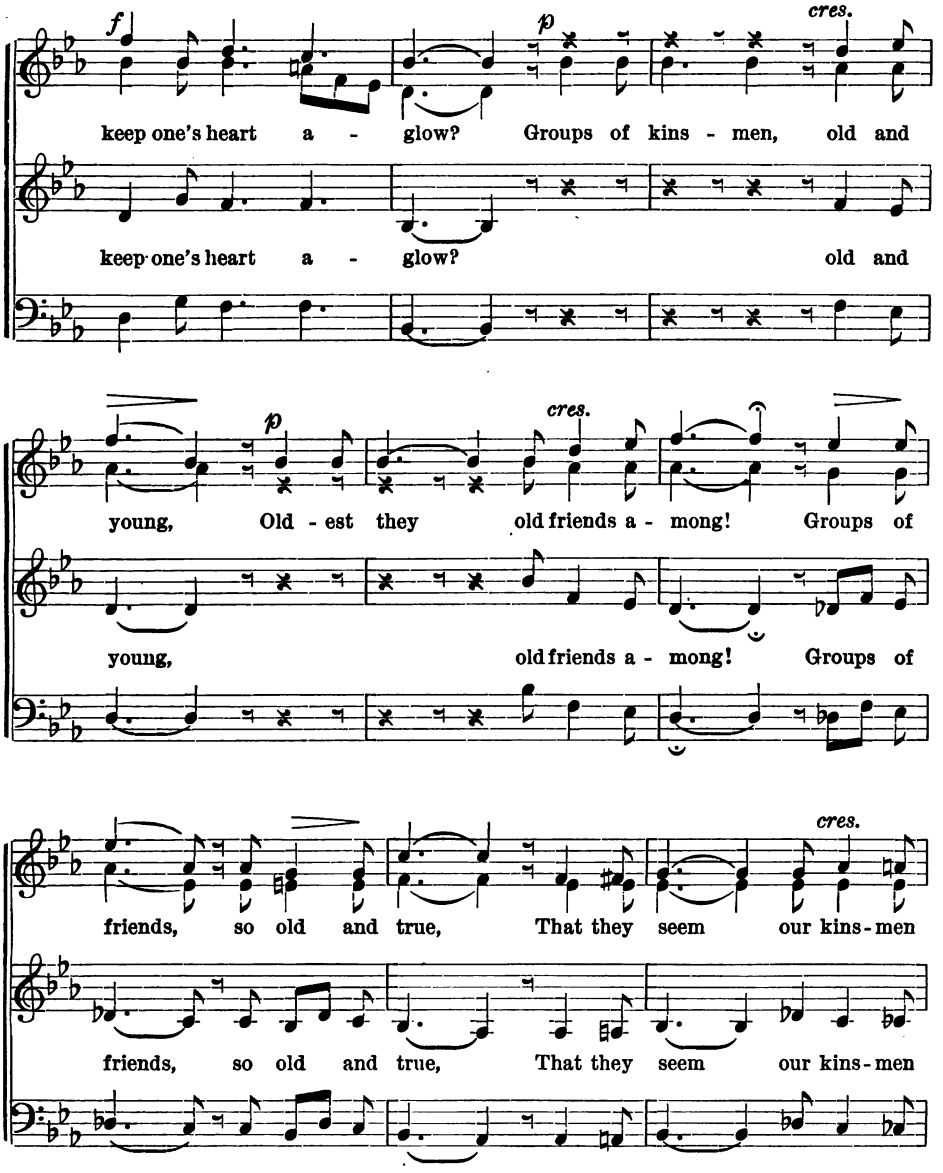
NO. 44. JOYS BLOOM LIKE ROSES.

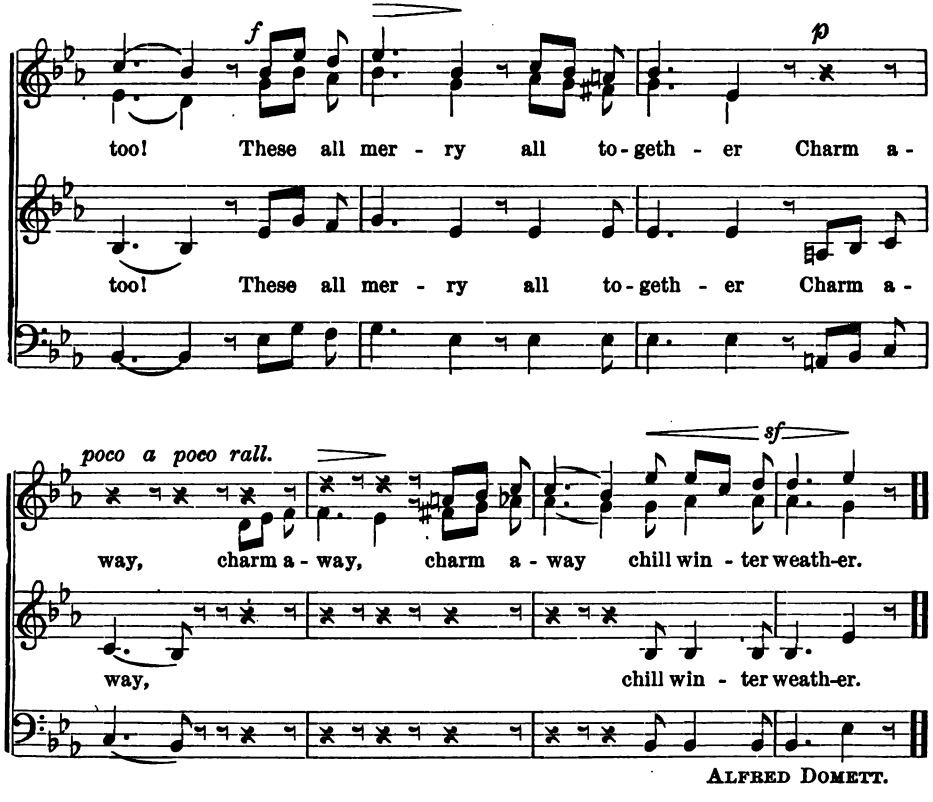



sweet scent - ed zeph - yrs a - round us are sigh - ing, And
greet us and love us, their friend - ship will cheer us, And
cres.
joys bloom like ros - es that bloom not in vain, And
cling to us fond - ly till life's sun has set, And
dim. e rit.
p
joys bloom like ros - es that bloom not in vain.
cling to us fond - ly till life's sun has set.

NO. 45. A GLEE FOR WINTER.

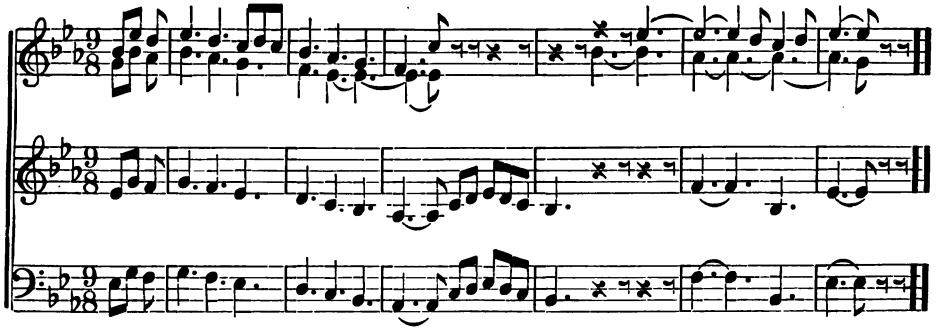



f
p
cres.
keep one's heart a - glow? Groups of kins - men, old and
keep one's heart a - glow? old and
p
cres.
young, Old - est they old friends a - mong! Groups of
young, old friends a - mong! Groups of
cres.
friends, so old and true, That they seem our kins - men
friends, so old and true, That they seem our kins - men

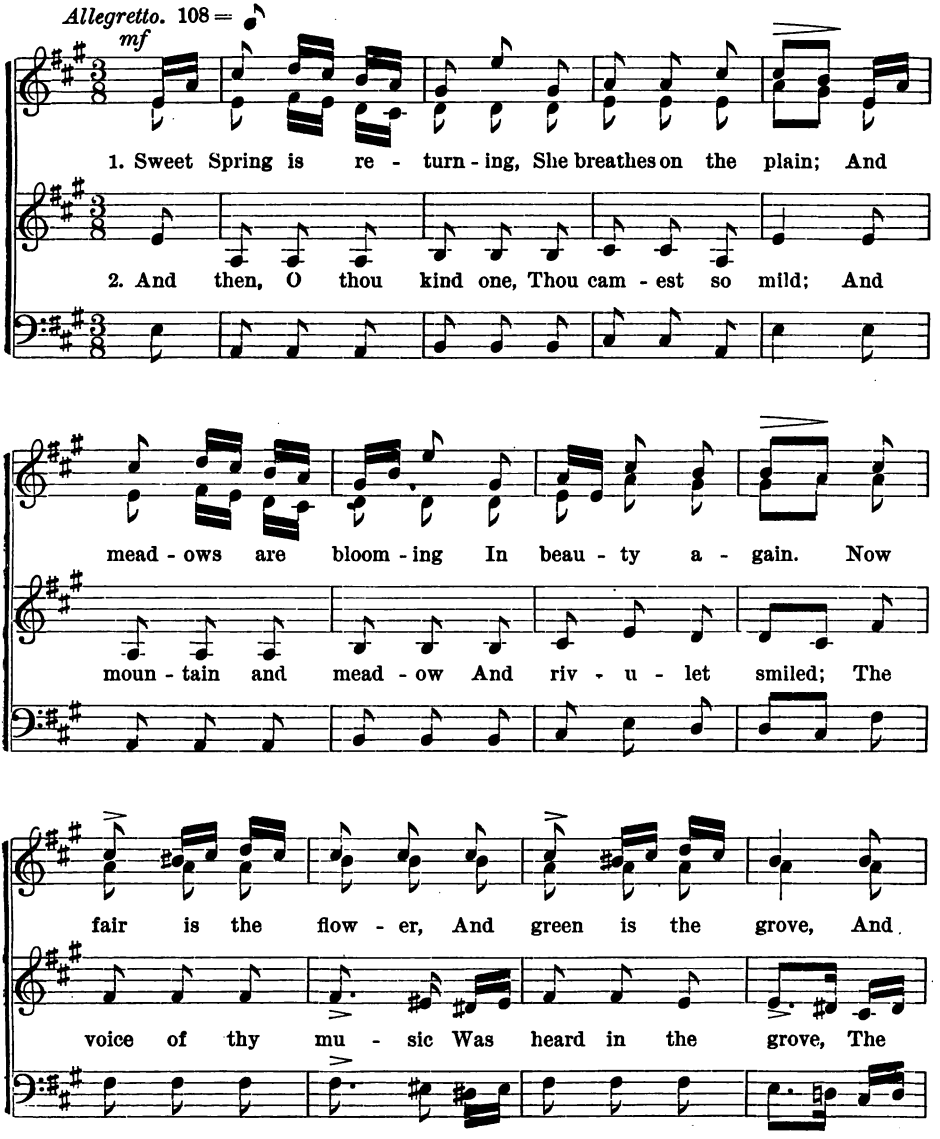


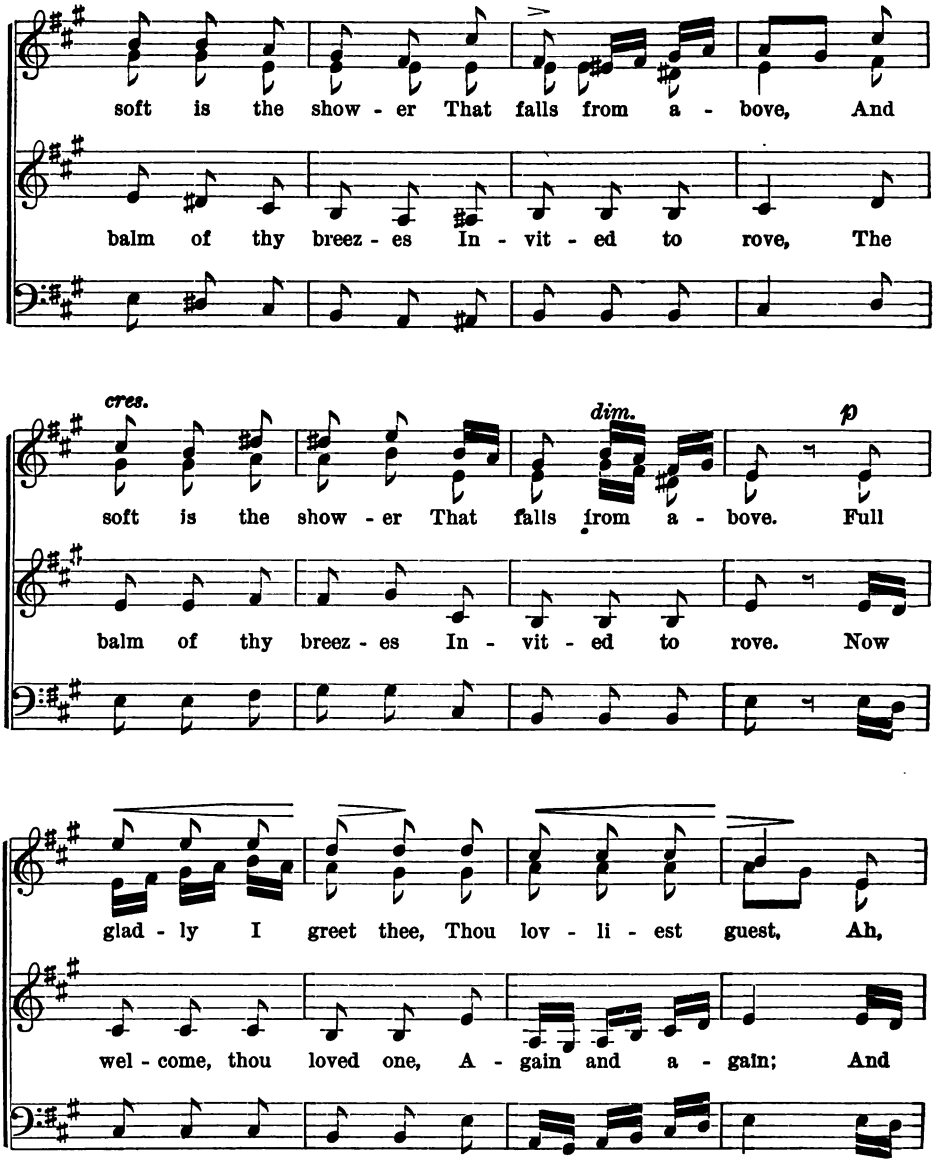
ALFRED DOMETT.

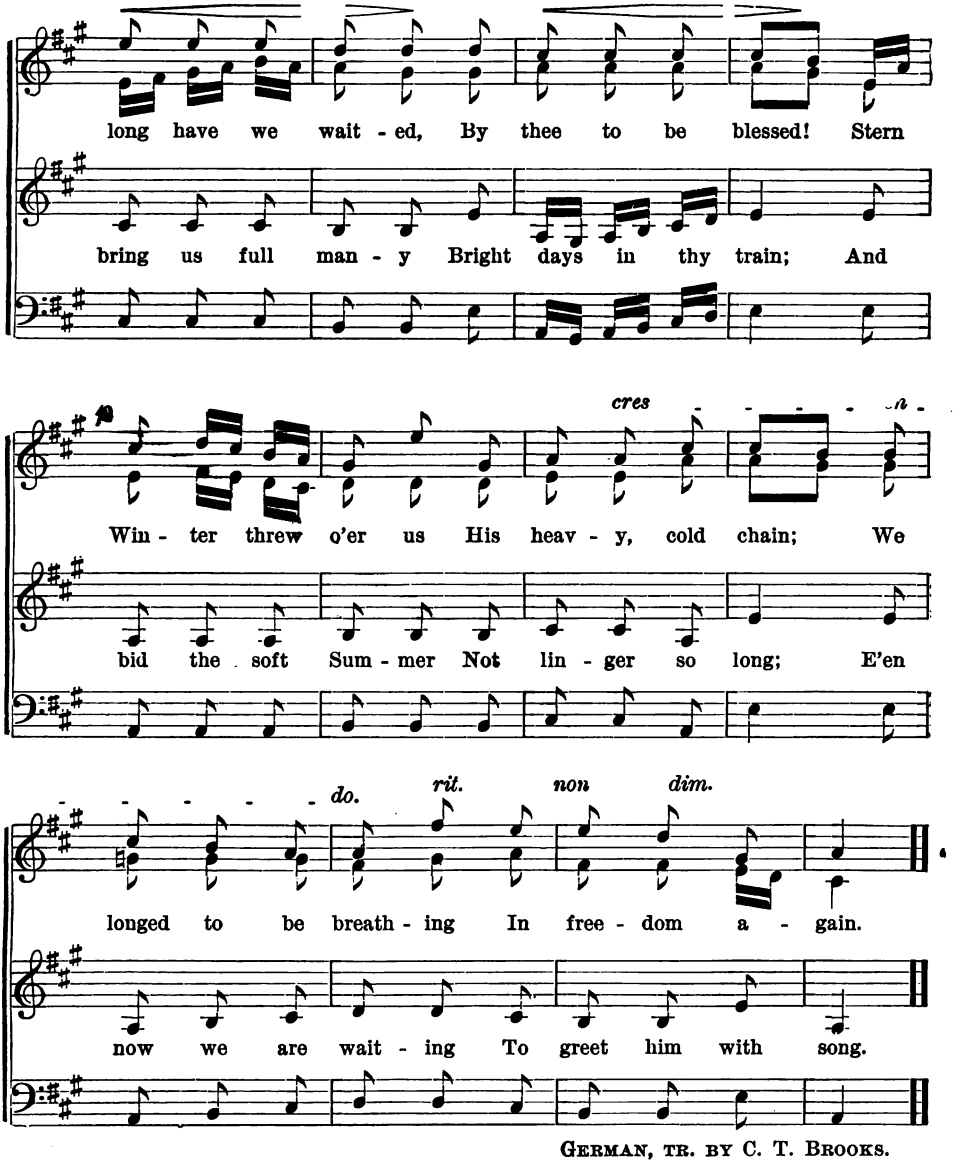
Ex. 174.



NO. 46. SWEET SPRING IS RETURING.

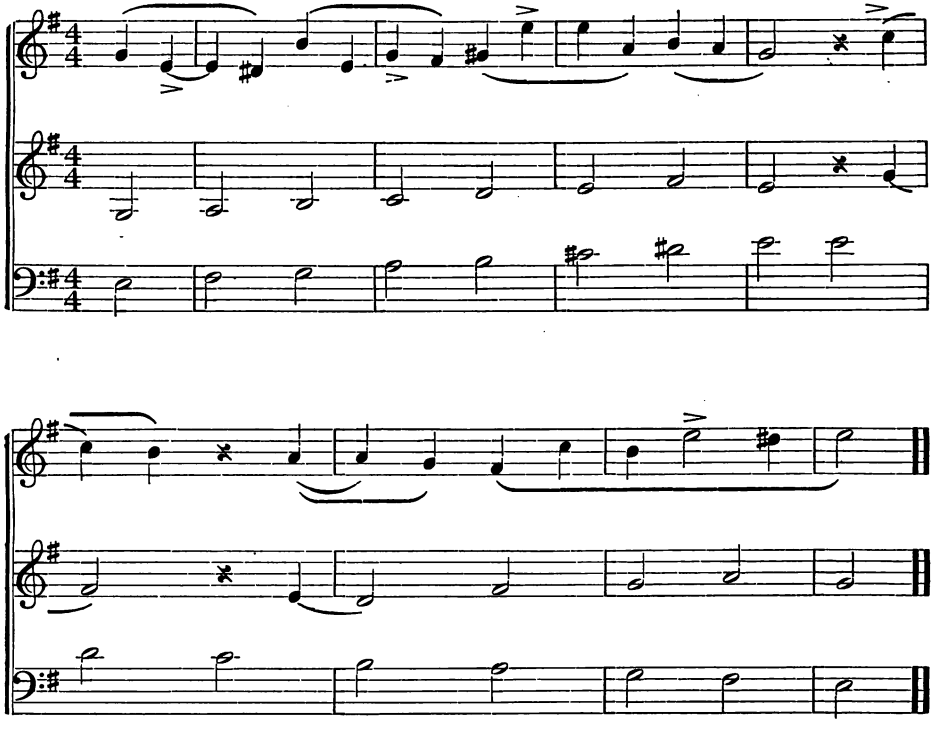



soft is the show - er That falls from a - bove, And
balm of thy breez - es In - vit - ed to rove, The
cres.
dim.
p
soft is the show - er That falls from a - bove. Full
balm of thy breez - es In - vit - ed to rove. Now
glad - ly I greet thee, Thou lov - li - est guest, Ah,
wel - come, thou loved one, A - gain and a - gain; And

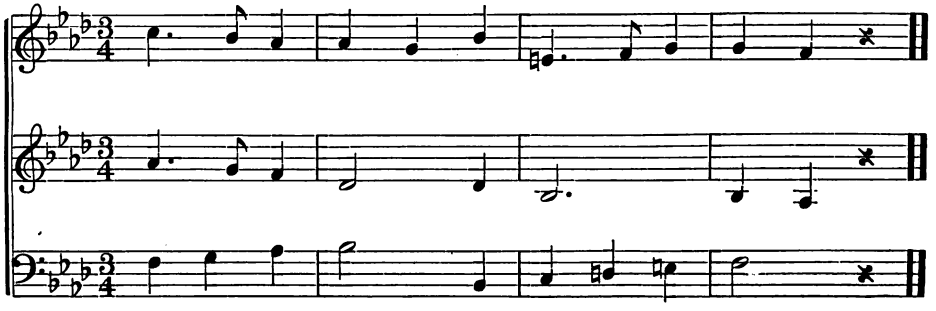


GERMAN, TR. BY C. T. BROOKS.

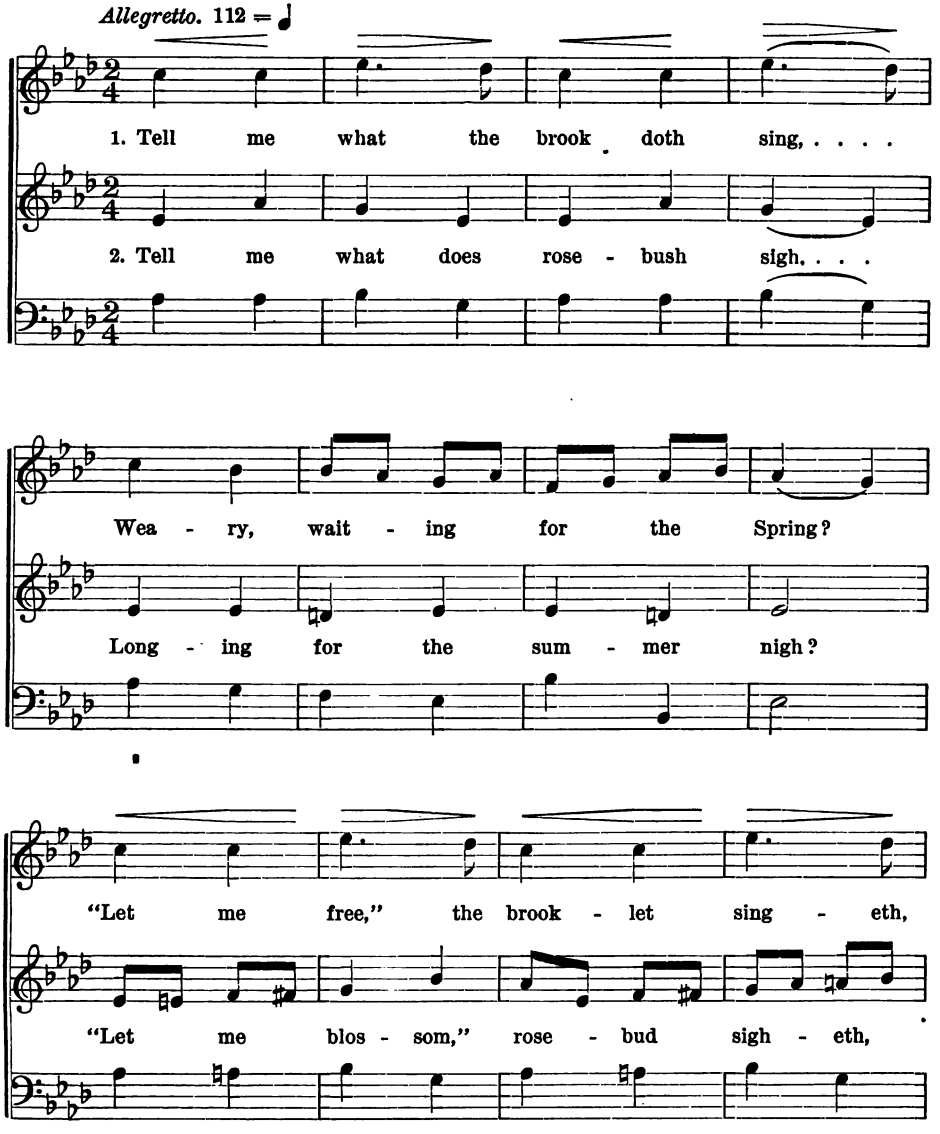
Ex. 175.

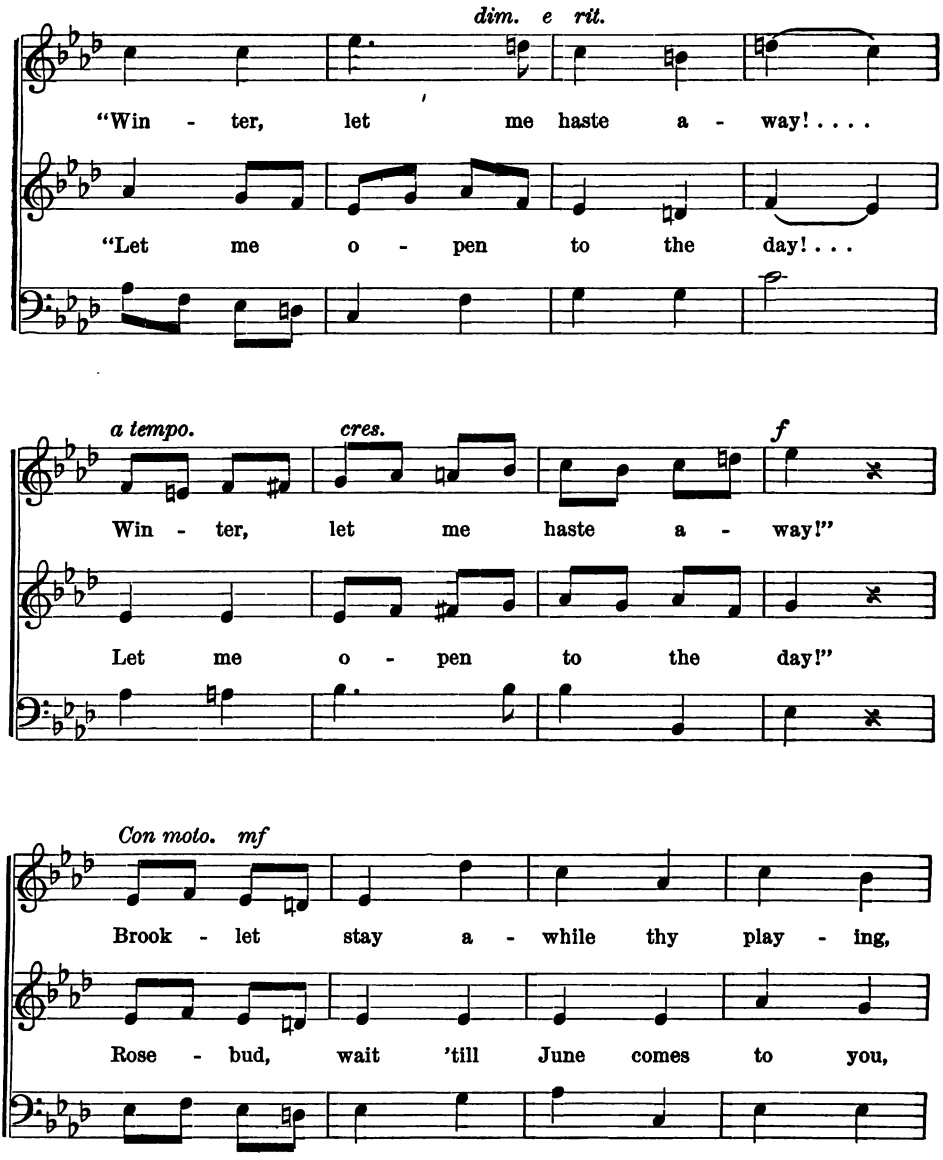


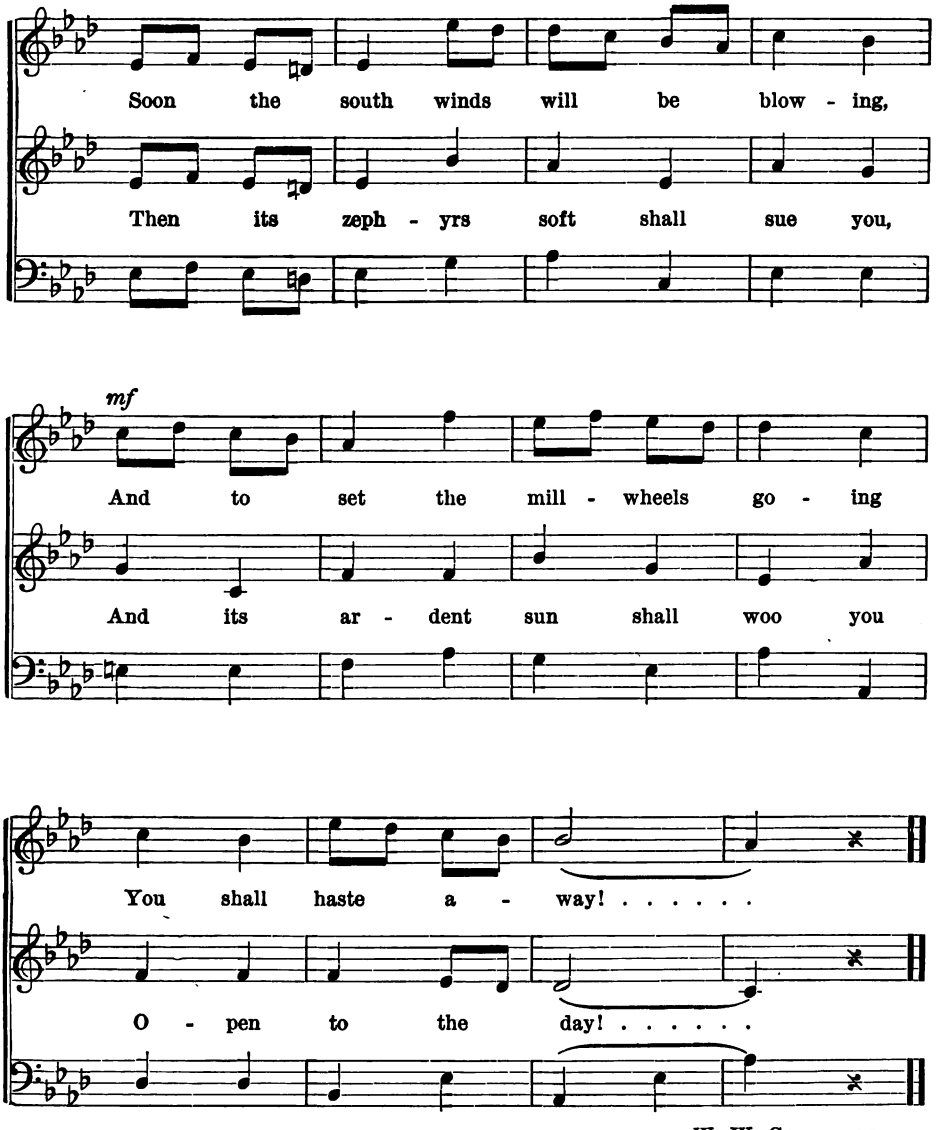
Ex. 176.



NO. 47. LONGING.

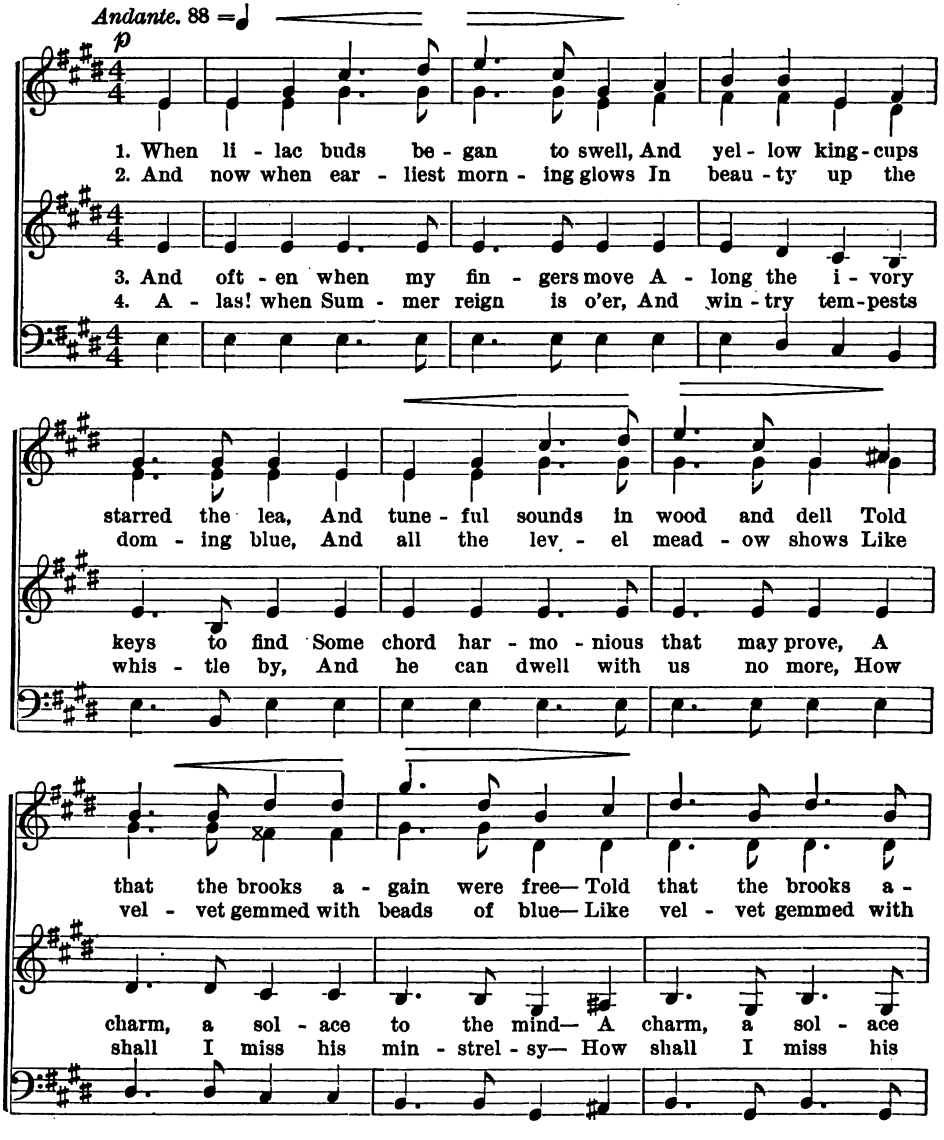


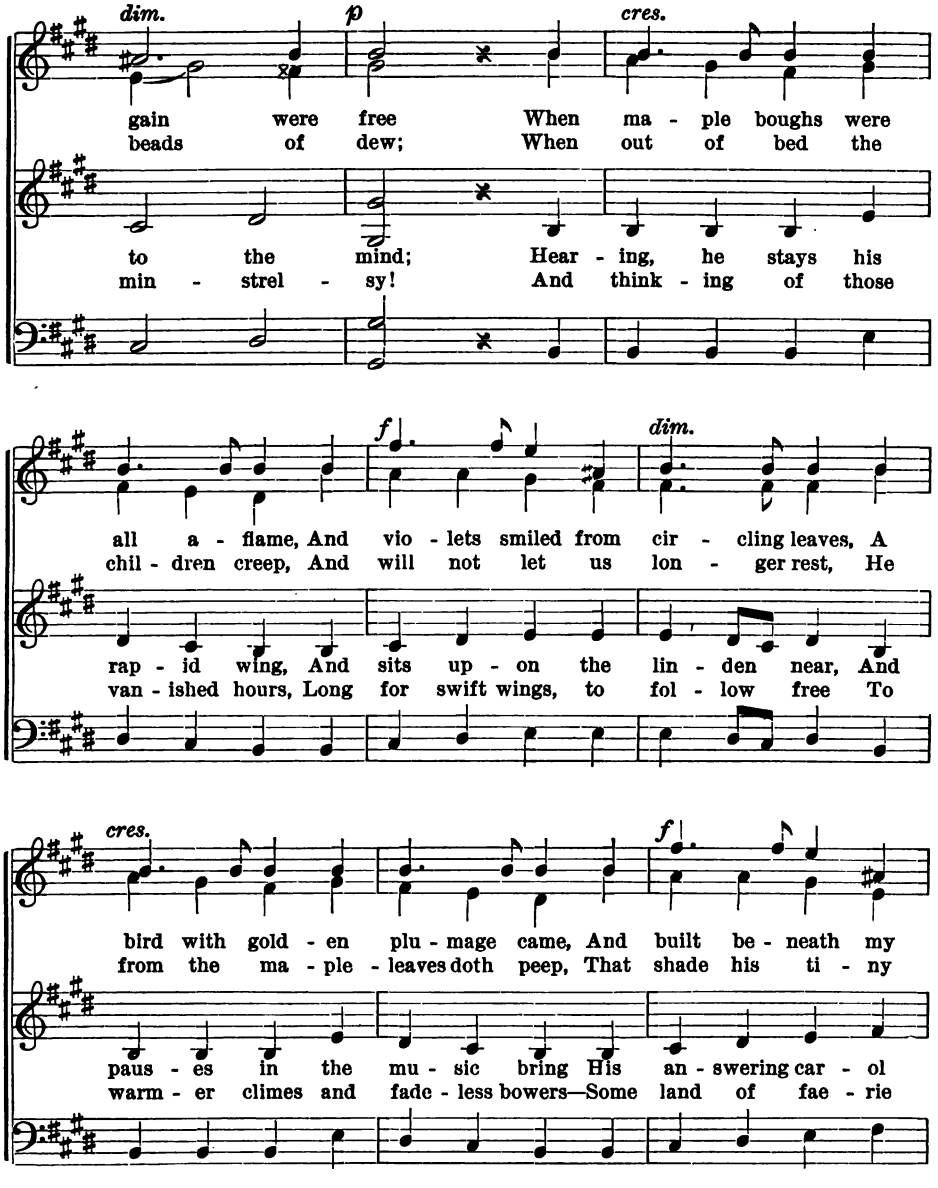

dim. e rit.
"Win - ter, let me haste a - way! . . . .
"Let me o - pen to the day! . . .
a tempo.
cres.
f
Win - ter, let me haste a - way!"
Let me o - pen to the day!"
Con moto. mf
Brook - let stay a - while thy play - ing,
Rose - bud, wait 'till June comes to you,

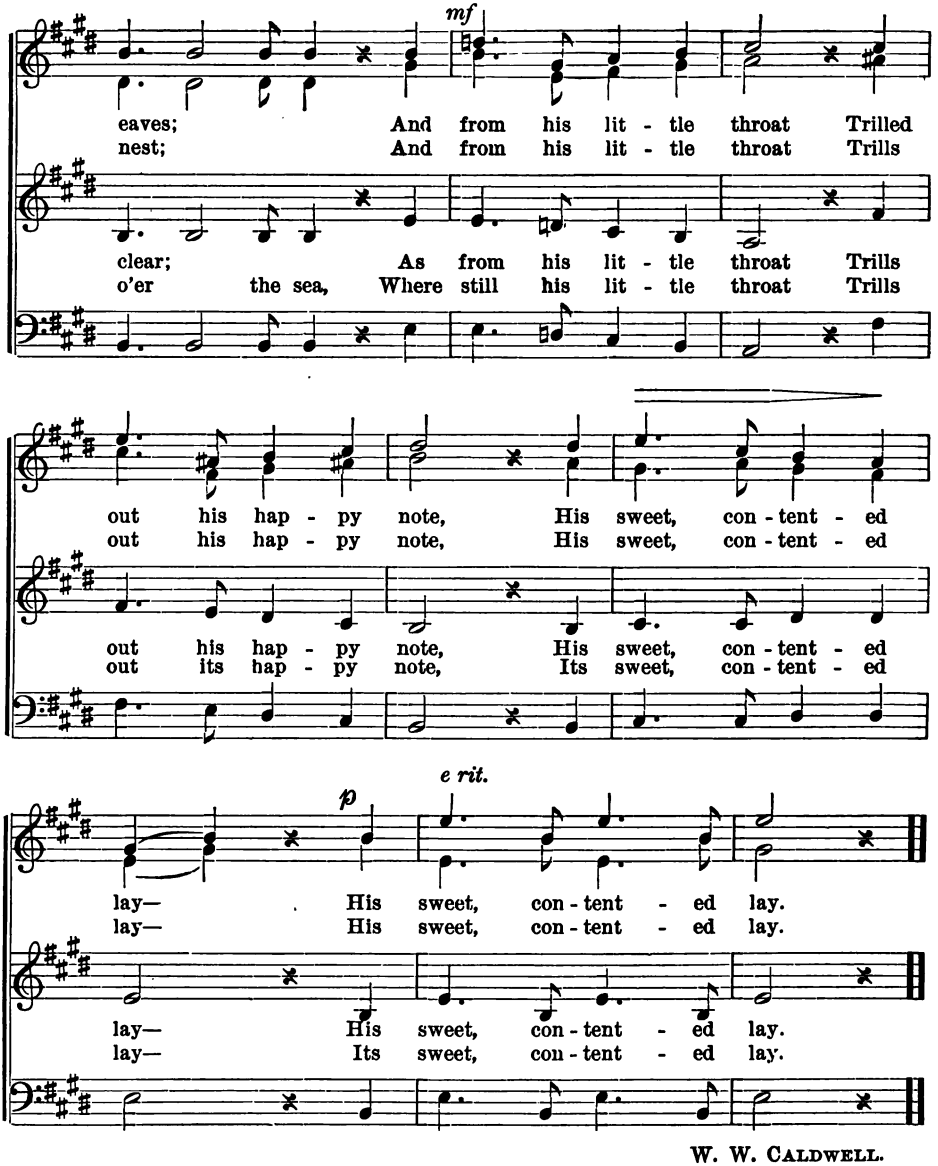

Soon the south winds will be blow - ing,
Then its zeph - yrs soft shall sue you,
mf
And to set the mill - wheels go - ing
And its ar - dent sun shall woo you
You shall haste a - way! . . . . . .
O - pen to the day! . . . . . .

W. W. CALDWELL.

NO. 48. WHEN LILAC BUDS BEGAN TO SWELL.

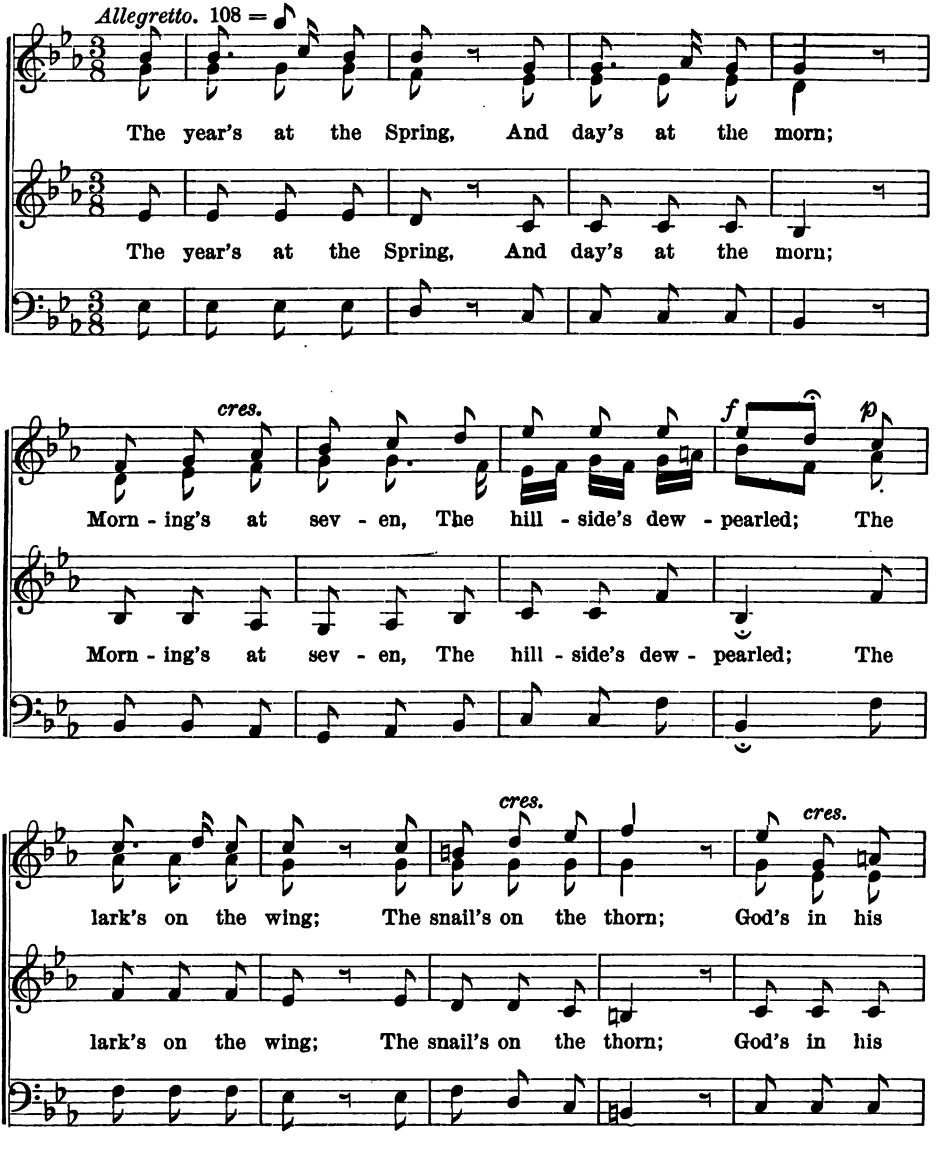


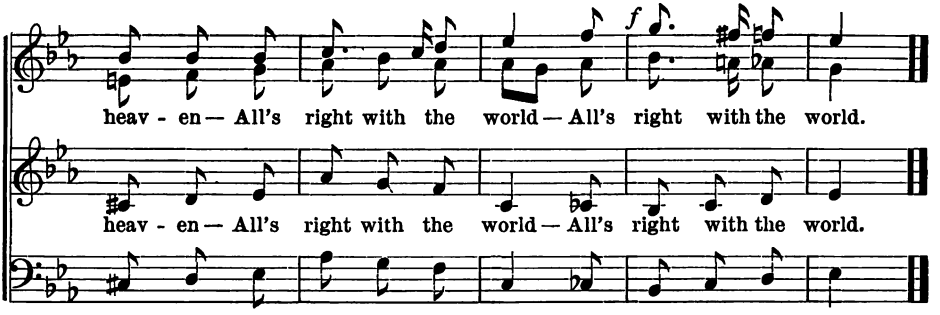

dim.
p
cres.
gain were free When ma - ple boughs were
beads of dew; When out of bed the
to the mind; Hear - ing, he stays his
min - strel - sy! And think - ing of those
f
dim.
all a - flame, And vio - lets smiled from cir - cling leaves, A
chil - dren creep, And will not let us lon - ger rest, He
rap - id wing, And sits up - on the lin - den near, And
van - ished hours, Long for swift wings, to fol - low free To
cres.
f
bird with gold - en plu - mage came, And built be - neath my
from the ma - ple - leaves doth peep, That shade his ti - ny
paus - es in the mu - sic bring His an - swering car - ol
warm - er climes and fade - less bowers—Some land of fae - rie


mf
eaves; And from his lit - tle throat Trilled
nest; And from his lit - tle throat Trills
clear; As from his lit - tle throat Trills
o'er the sea, Where still his lit - tle throat Trills
out his hap - py note, His sweet, con - tent - ed
out his hap - py note, His sweet, con - tent - ed
out his hap - py note, His sweet, con - tent - ed
out its hap - py note, Its sweet, con - tent - ed
e rit.
p
lay— His sweet, con - tent - ed lay.
lay— His sweet, con - tent - ed lay.
lay— His sweet, con - tent - ed lay.
lay— Its sweet, con - tent - ed lay.

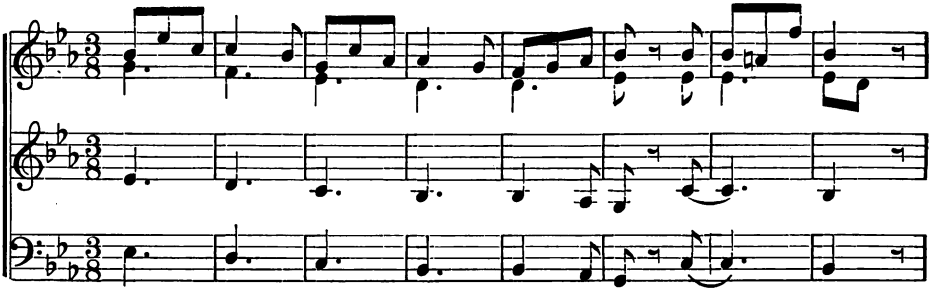
W. W. CALDWELL.

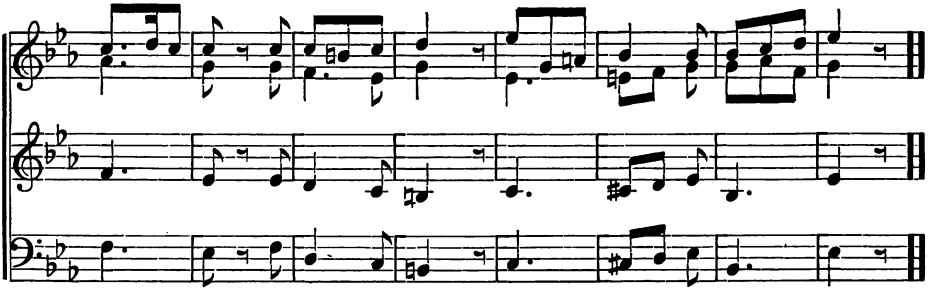
NO. 49. THE YEAR'S AT THE SPRING.



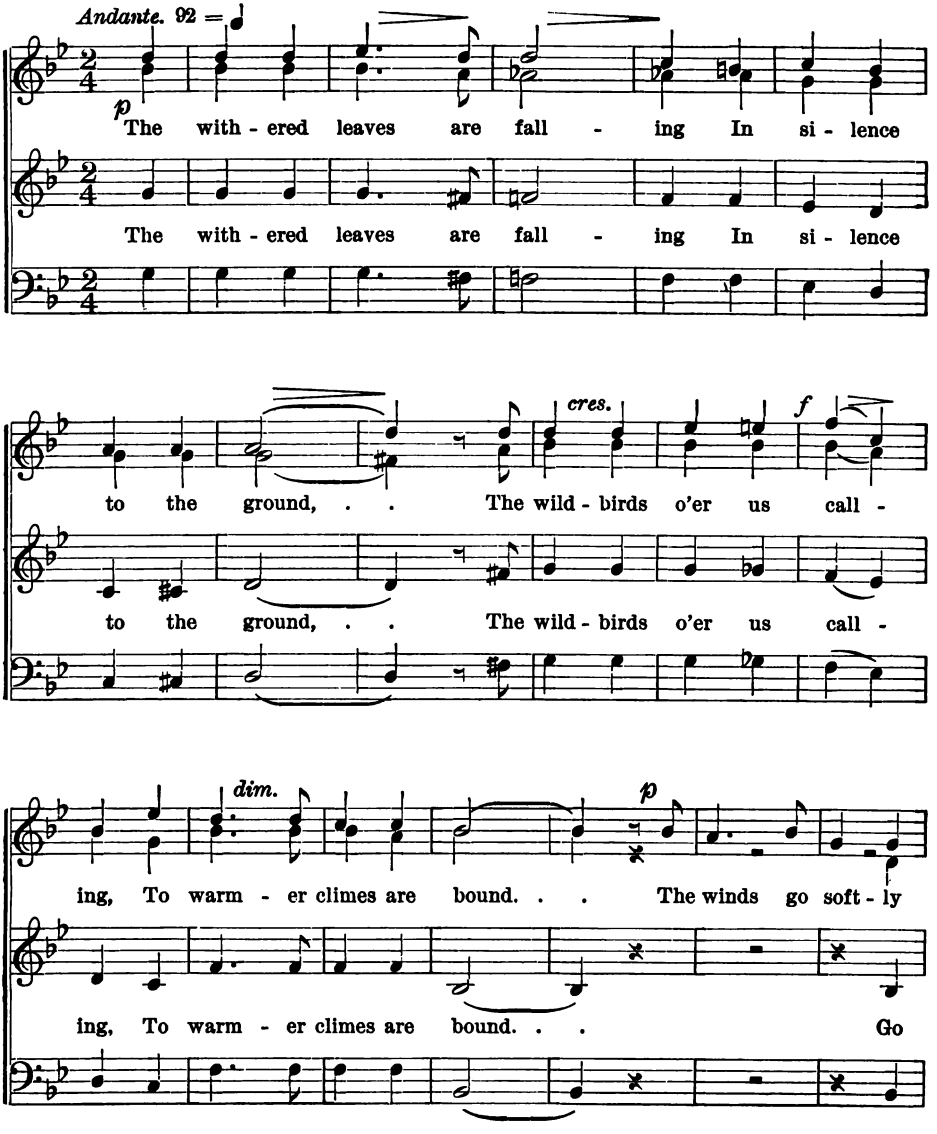

f
heav - en — All's right with the world — All's right with the world.
heav - en — All's right with the world — All's right with the world.

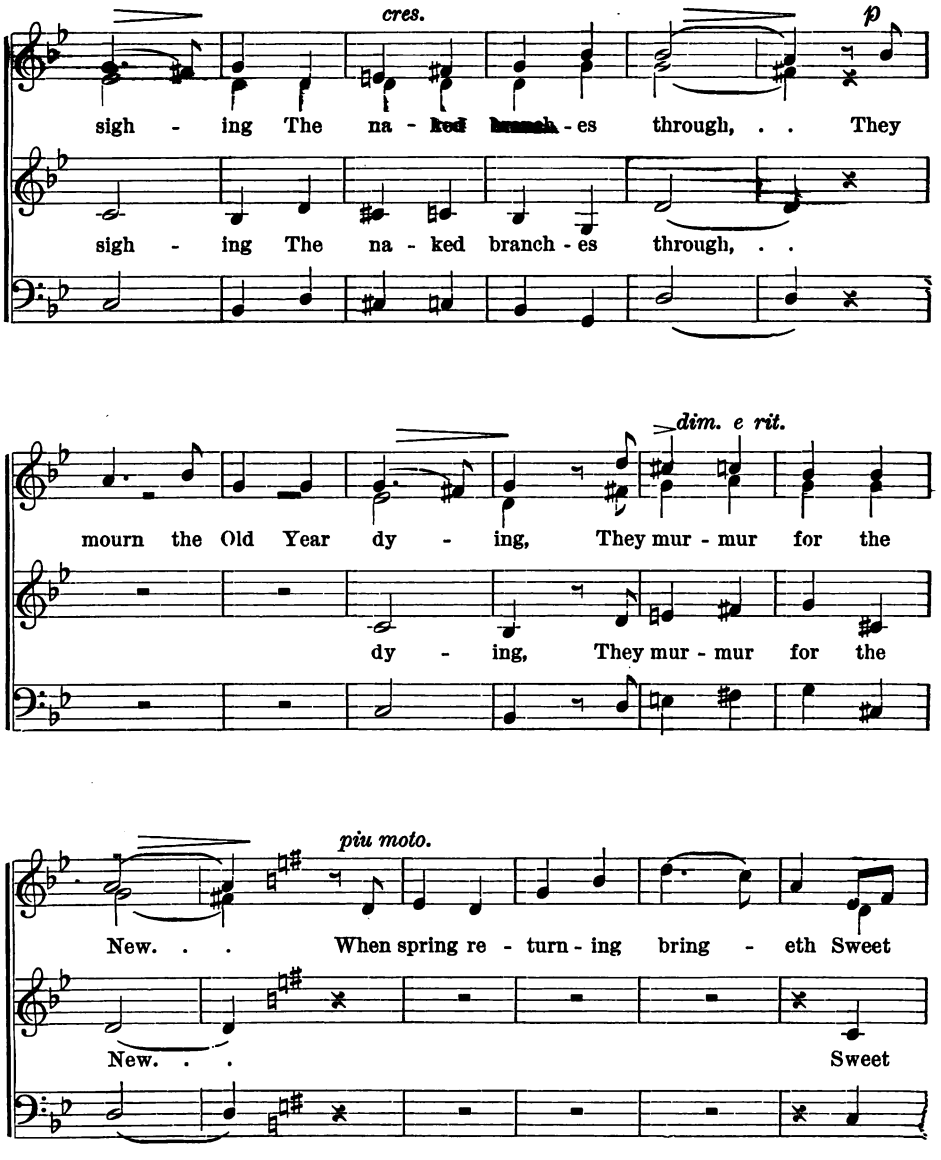
Ex. 177.

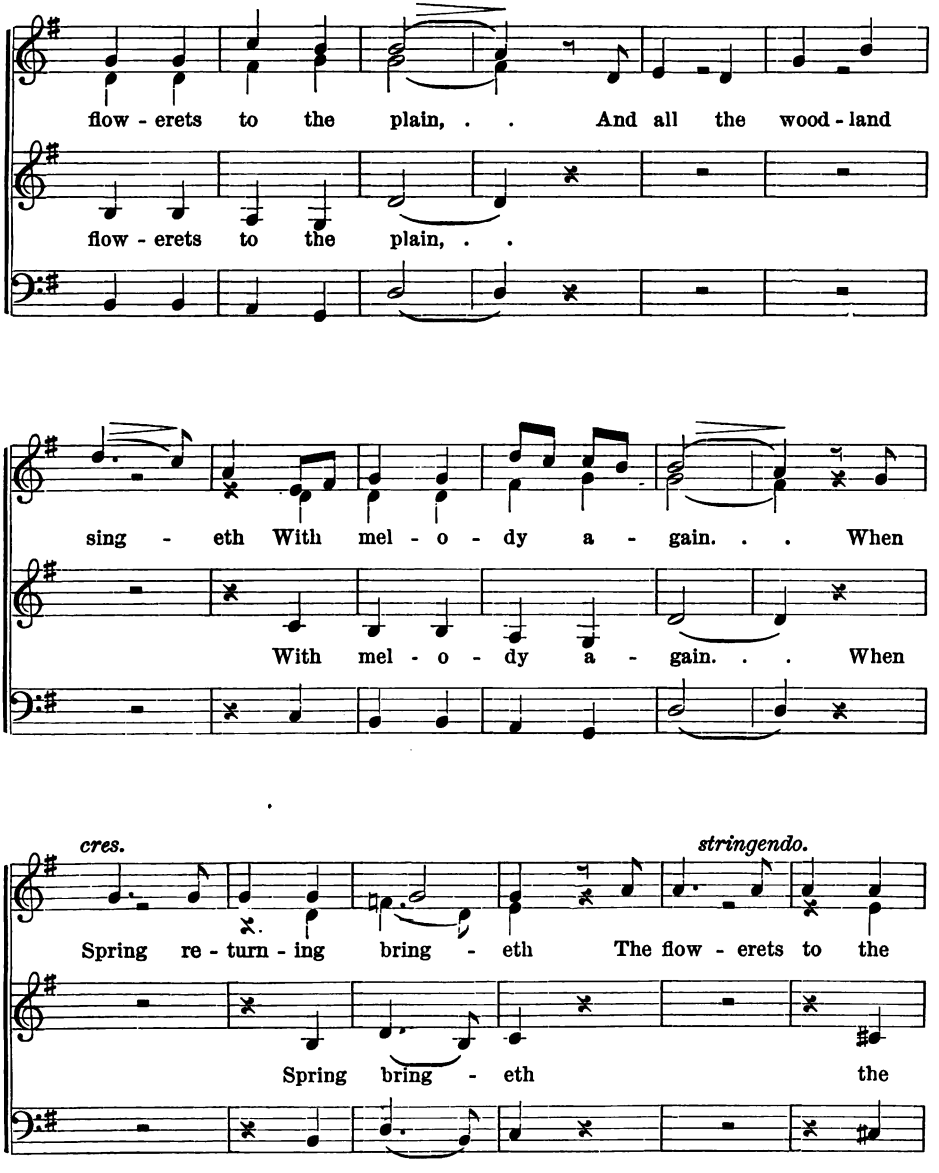


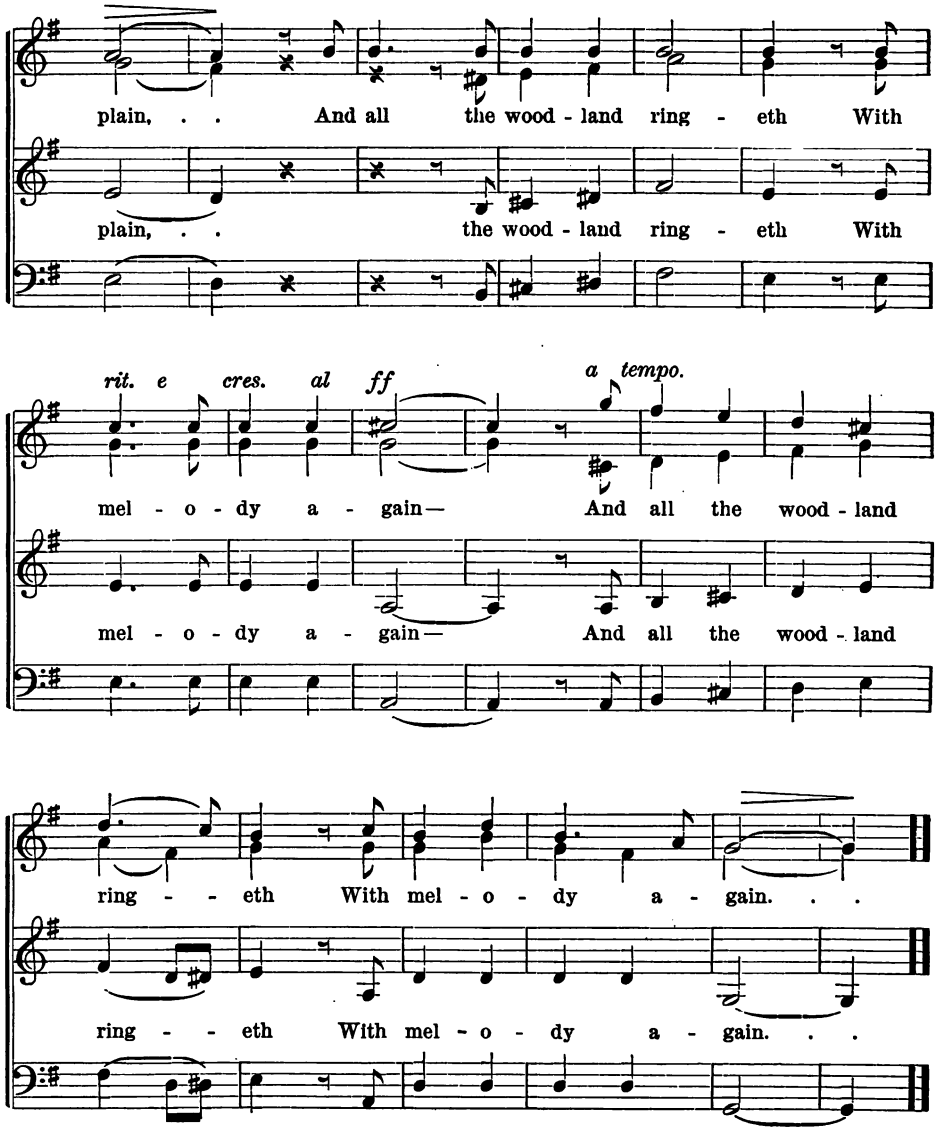


NO. 50. AUTUMN.


Andante. 92 =
p
The with - ered leaves are fall - ing In si - lence
The with - ered leaves are fall - ing In si - lence
to the ground, . . The wild - birds o'er us call -
cres.
f
to the ground, . . The wild - birds o'er us call -
dim.
p
ing, To warm - er climes are bound. . . The winds go soft - ly
ing, To warm - er climes are bound. . . Go

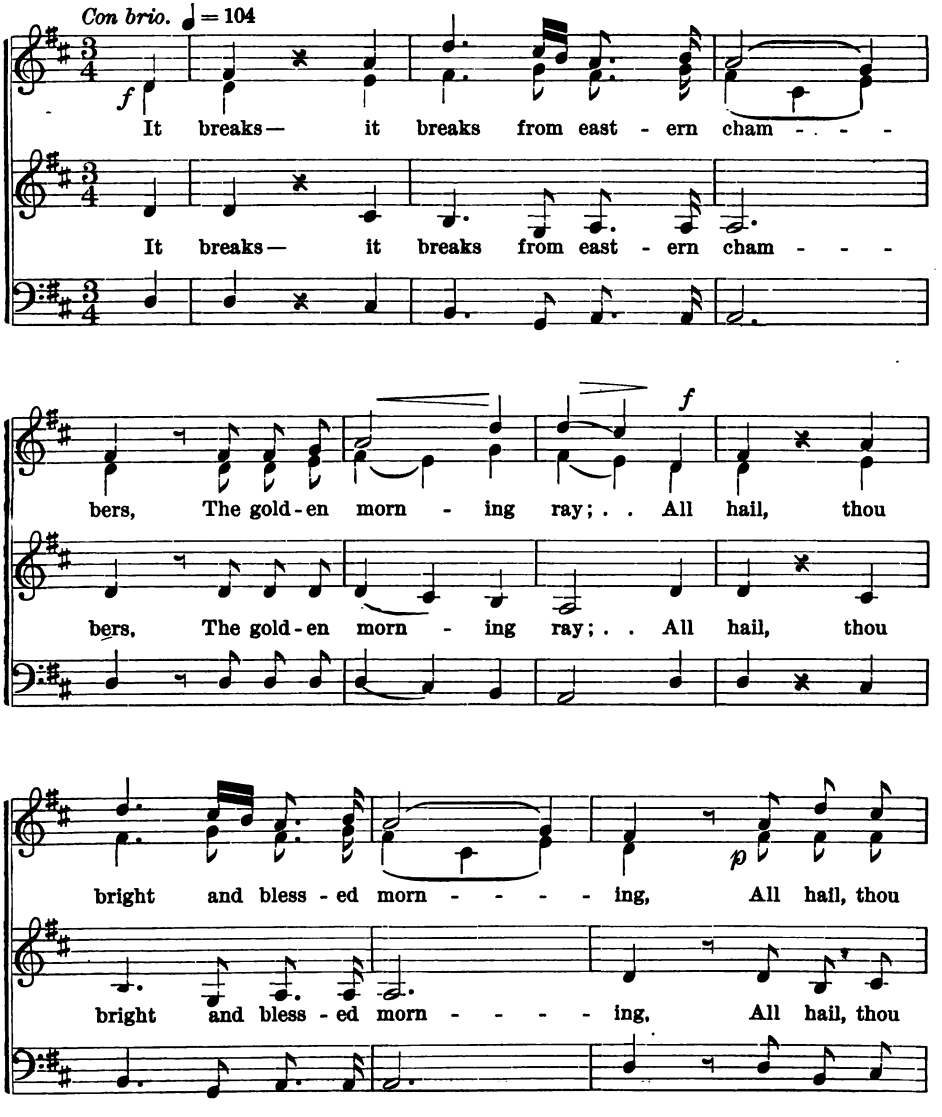

cres.
p
sigh - ing The na - ked branch - es through, . . They
sigh - ing The na - ked branch - es through, . .
dim. e rit.
mourn the Old Year dy - ing, They mur - mur for the
dy - ing, They mur - mur for the
piu moto.
New. . . When spring re - turn - ing bring - eth Sweet
New. . . Sweet

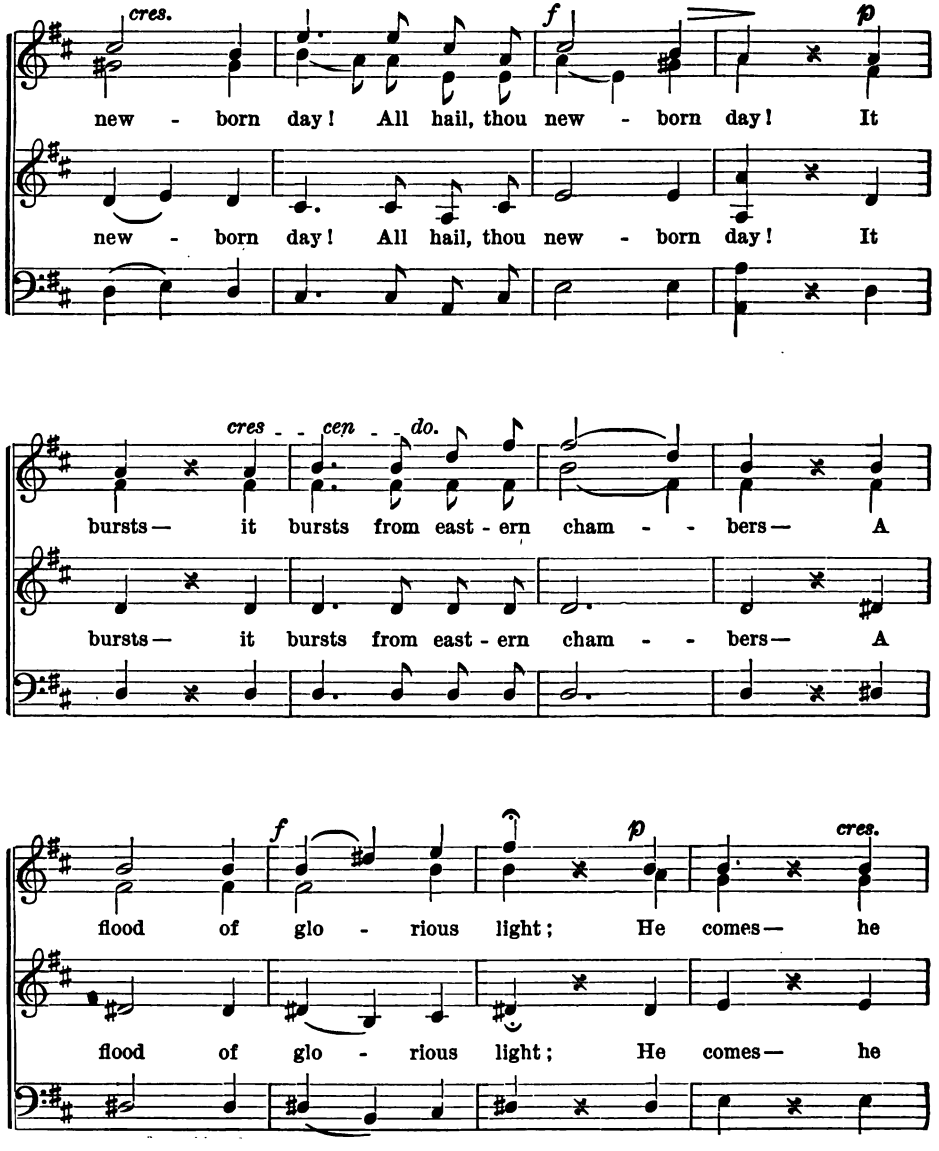

flow - erets to the plain, . . And all the wood - land
flow - erets to the plain, . .
sing - eth With mel - o - dy a - gain. . . When
With mel - o - dy a - gain. . . When
cres.
stringendo.
Spring re - turn - ing bring - eth The flow - erets to the
Spring bring - eth the

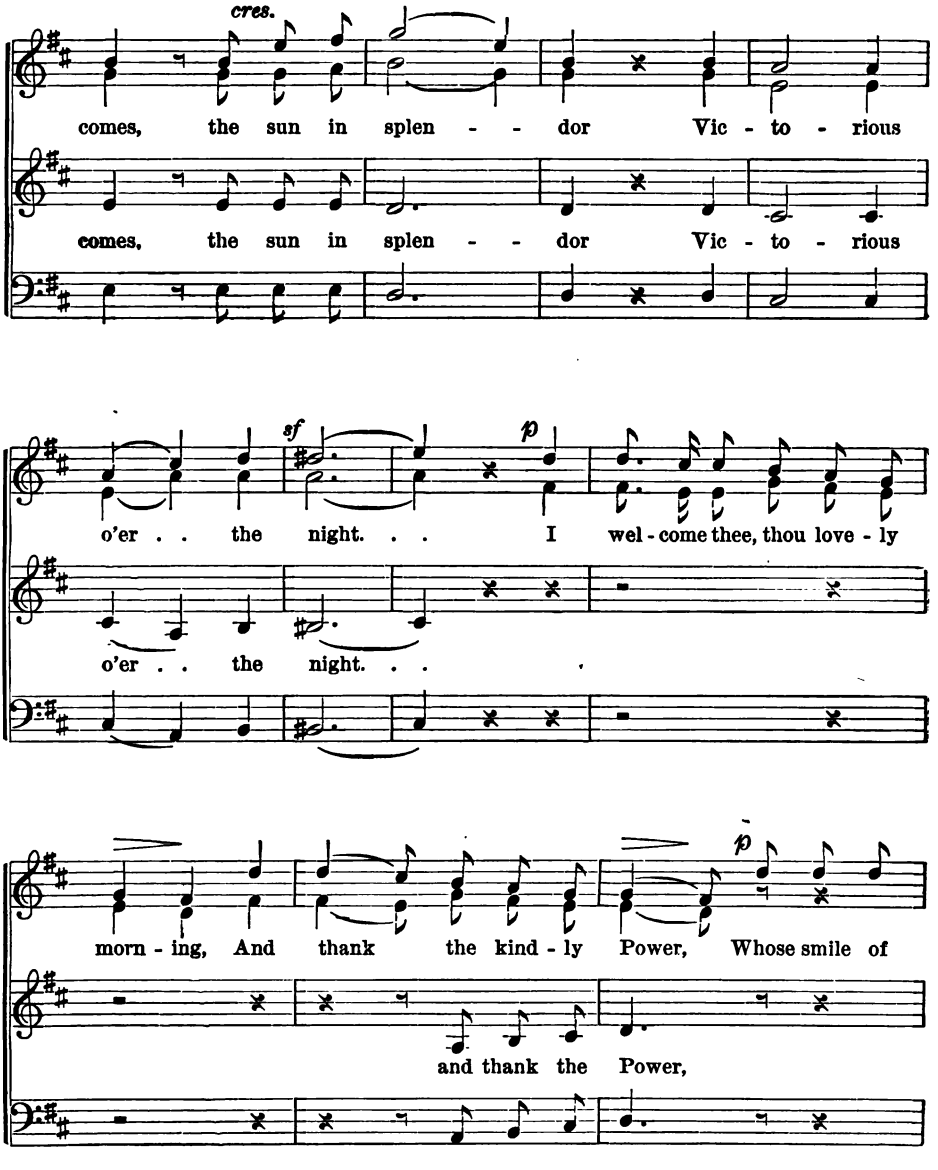

plain, . . And all the wood - land ring - eth With
plain, . . the wood - land ring - eth With
rit. e cres. al ff
a tempo.
mel - o - dy a - gain— And all the wood - land
mel - o - dy a - gain— And all the wood - land
ring - - eth With mel - o - dy a - gain. . .
ring - - eth With mel - o - dy a - gain. . .

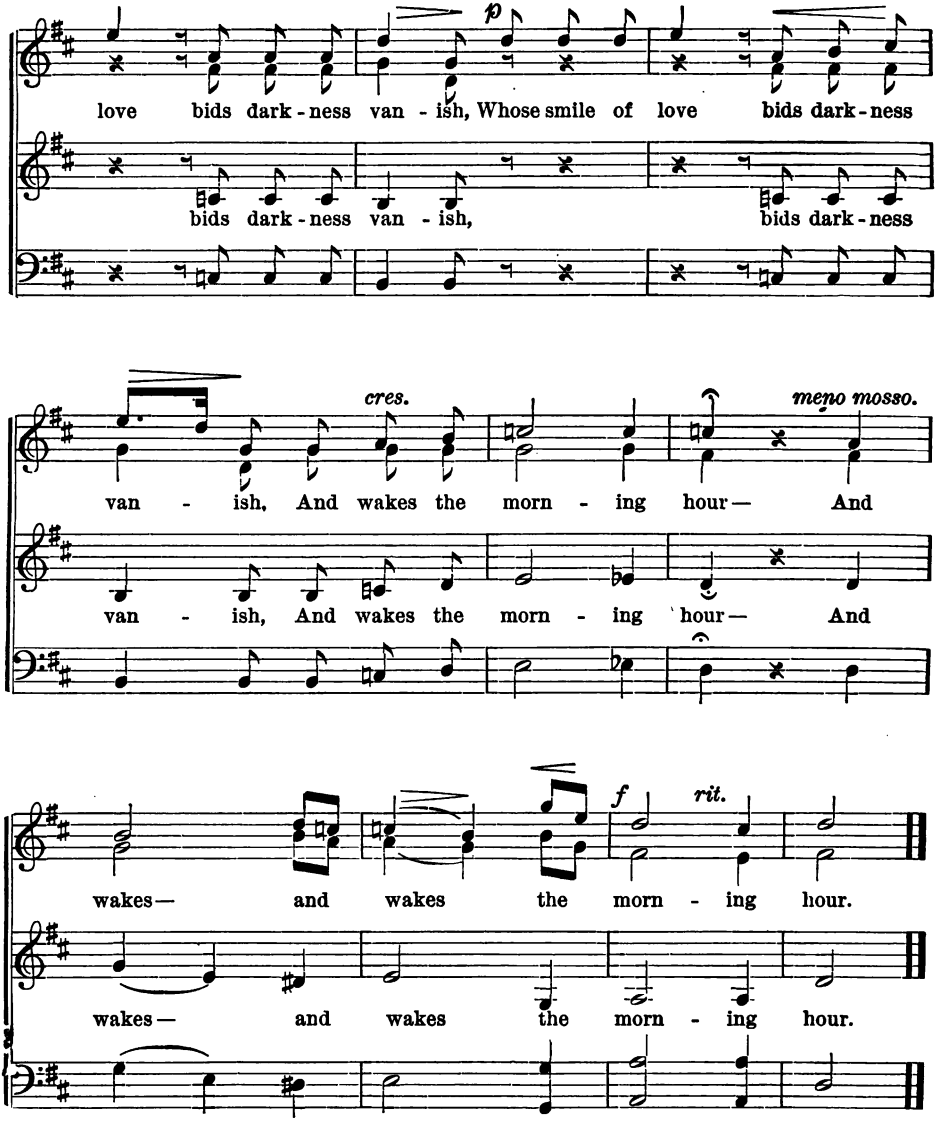
W. W. CALDWELL.

NO. 51. MORNING SONG.



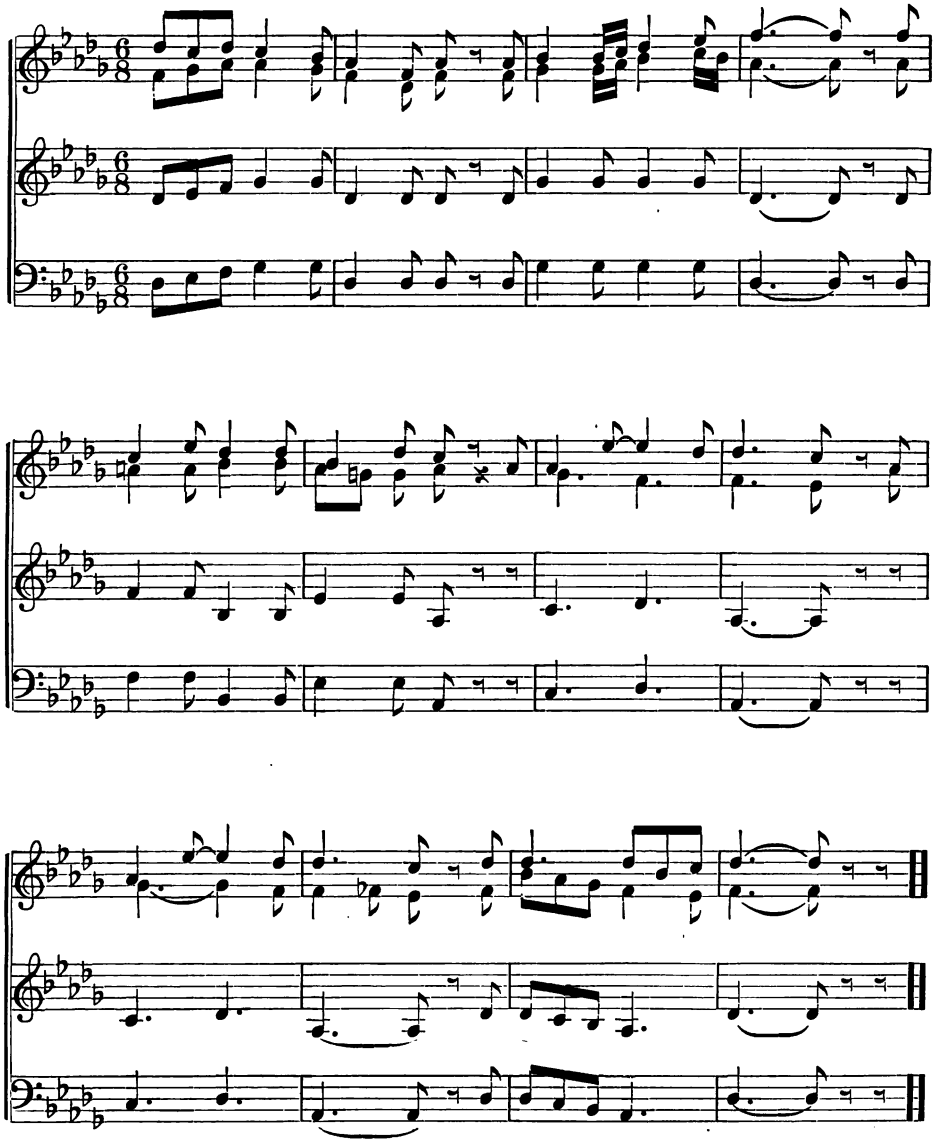

cres.
f
p
new - born day! All hail, thou new - born day! It
new - born day! All hail, thou new - born day! It
cres - - cen - - do.
bursts— it bursts from east - ern cham - - bers— A
bursts— it bursts from east - ern cham - - bers— A
f
p
cres.
flood of glo - rious light; He comes— he
flood of glo - rious light; He comes— he


cres.
comes, the sun in splen - - dor Vic - to - rious
comes, the sun in splen - - dor Vic - to - rious
sf
p
o'er . . the night. . . I wel - come thee, thou love - ly
o'er . . the night. . .
p
morn - ing, And thank the kind - ly Power, Whose smile of
and thank the Power,

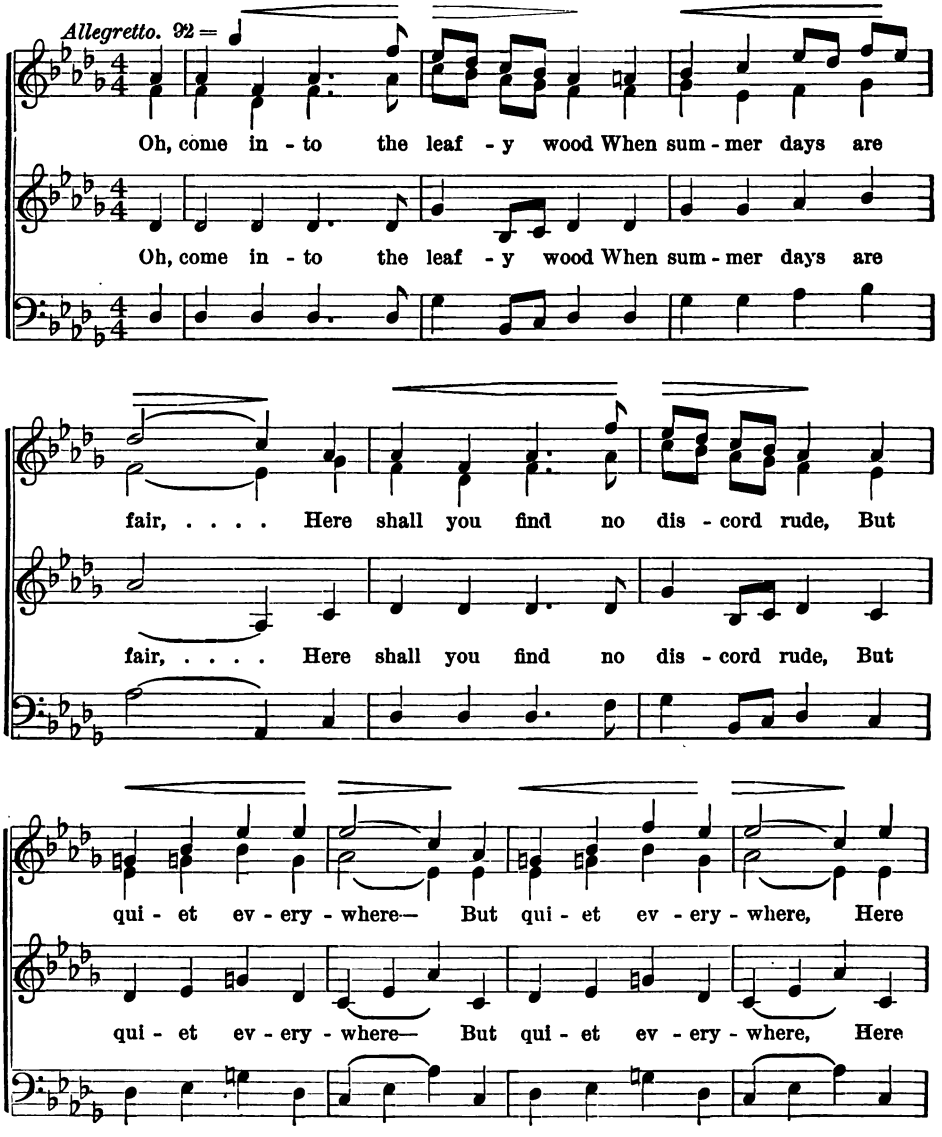


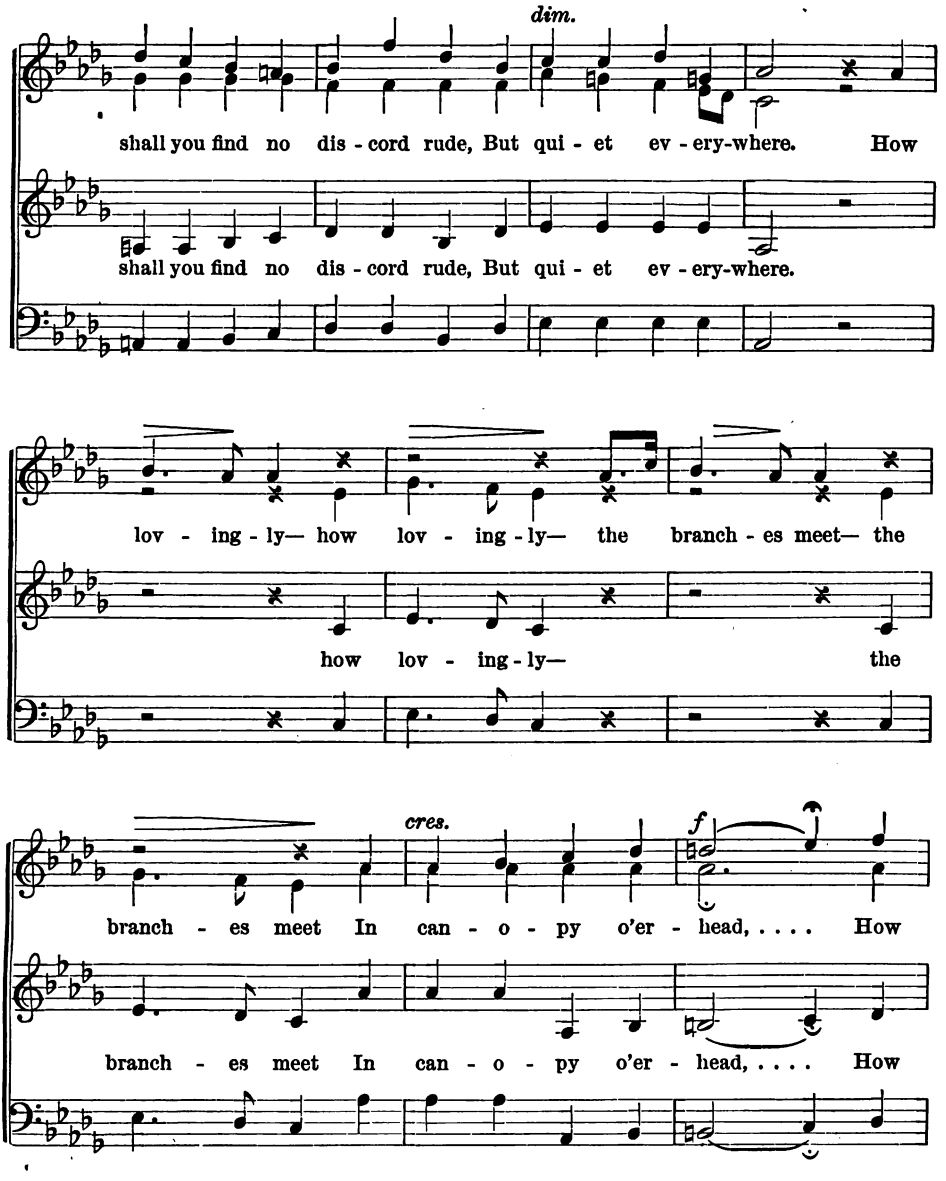
GERMAN, TR. BY C. T. BROOKS.

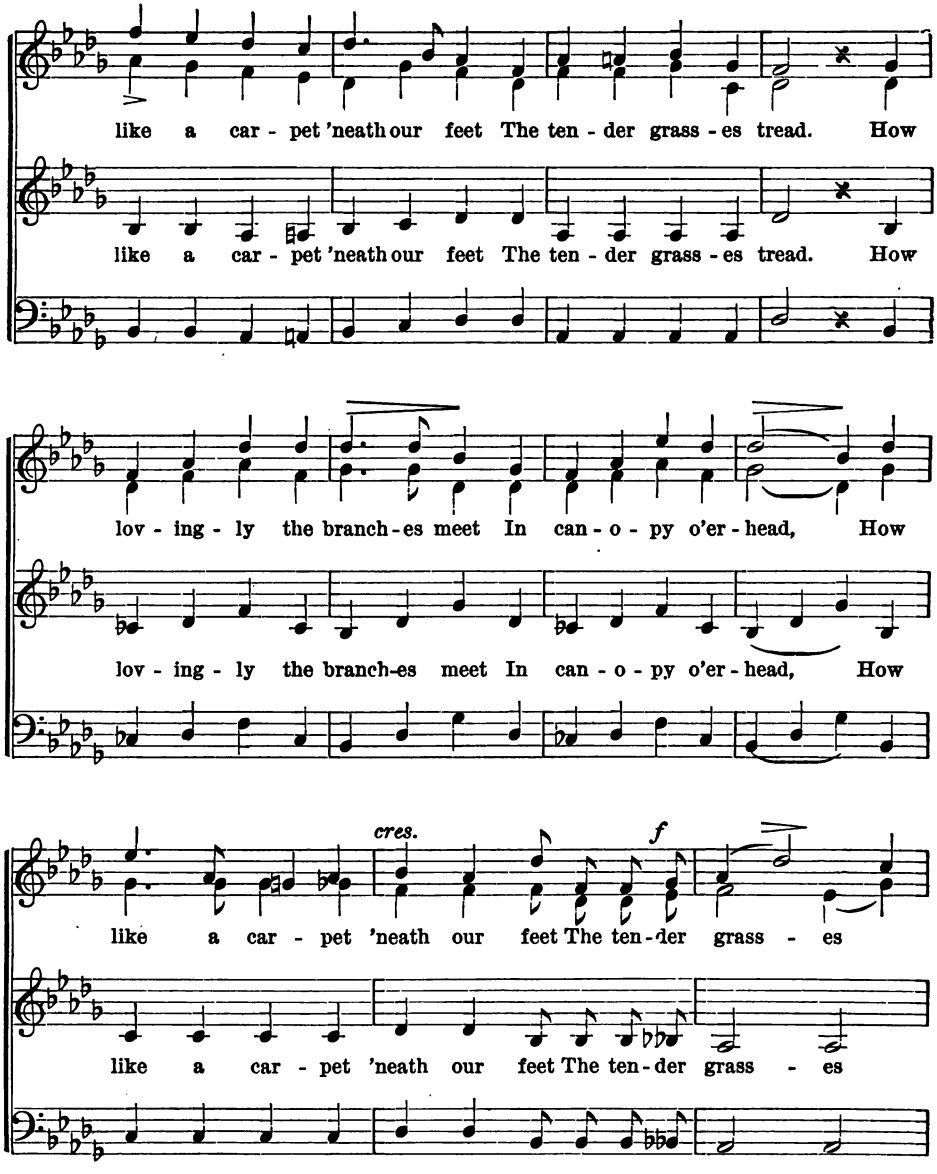
Ex. 178.

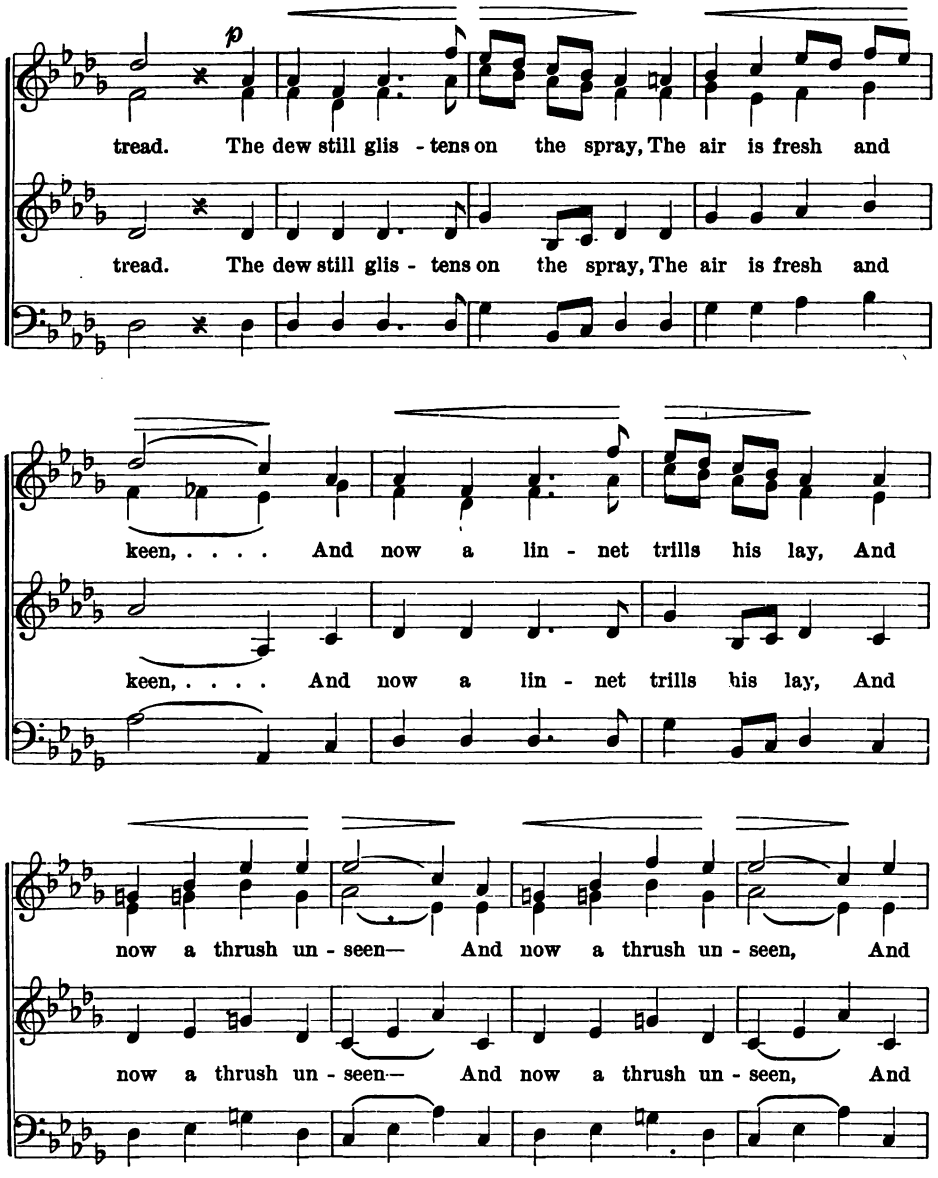


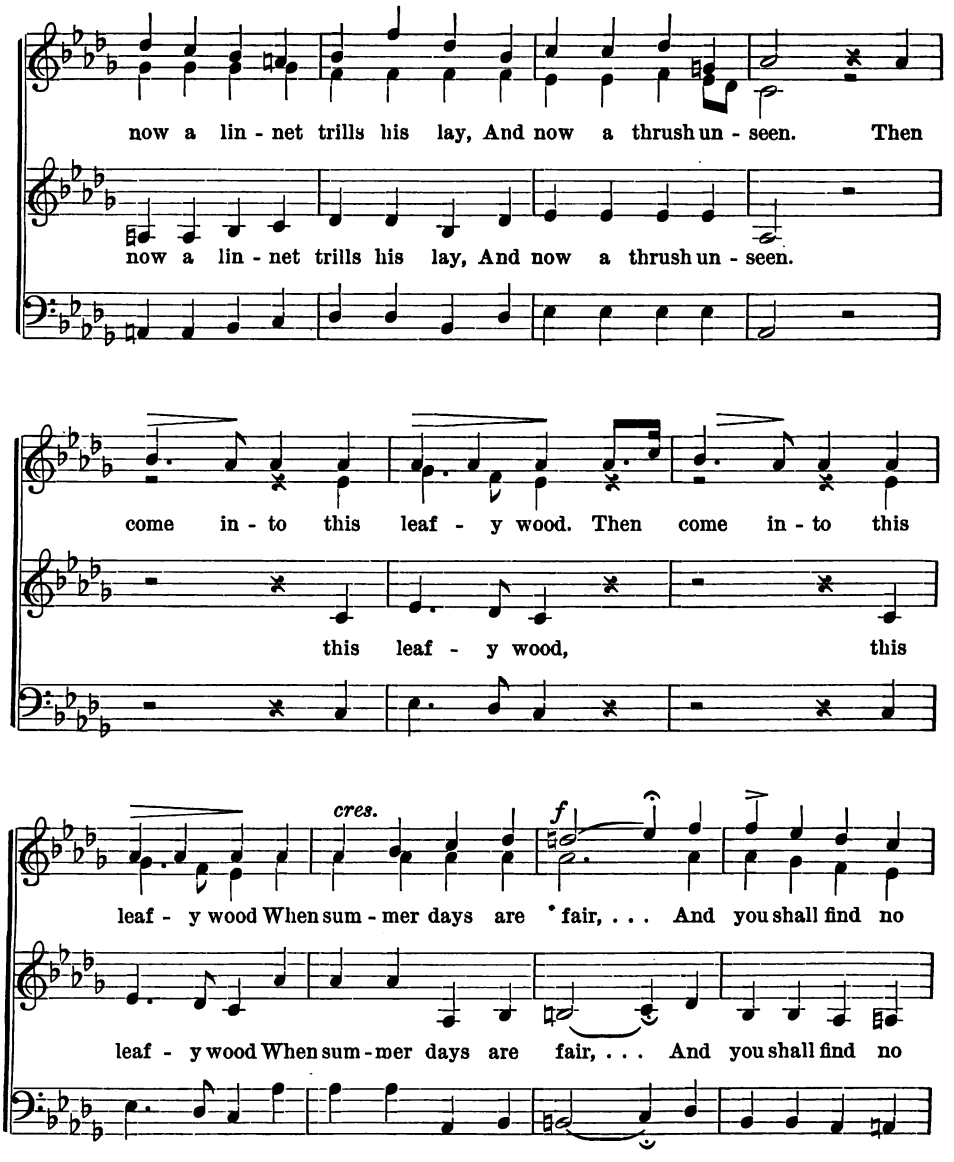
NO. 52. SUMMER WOODS.

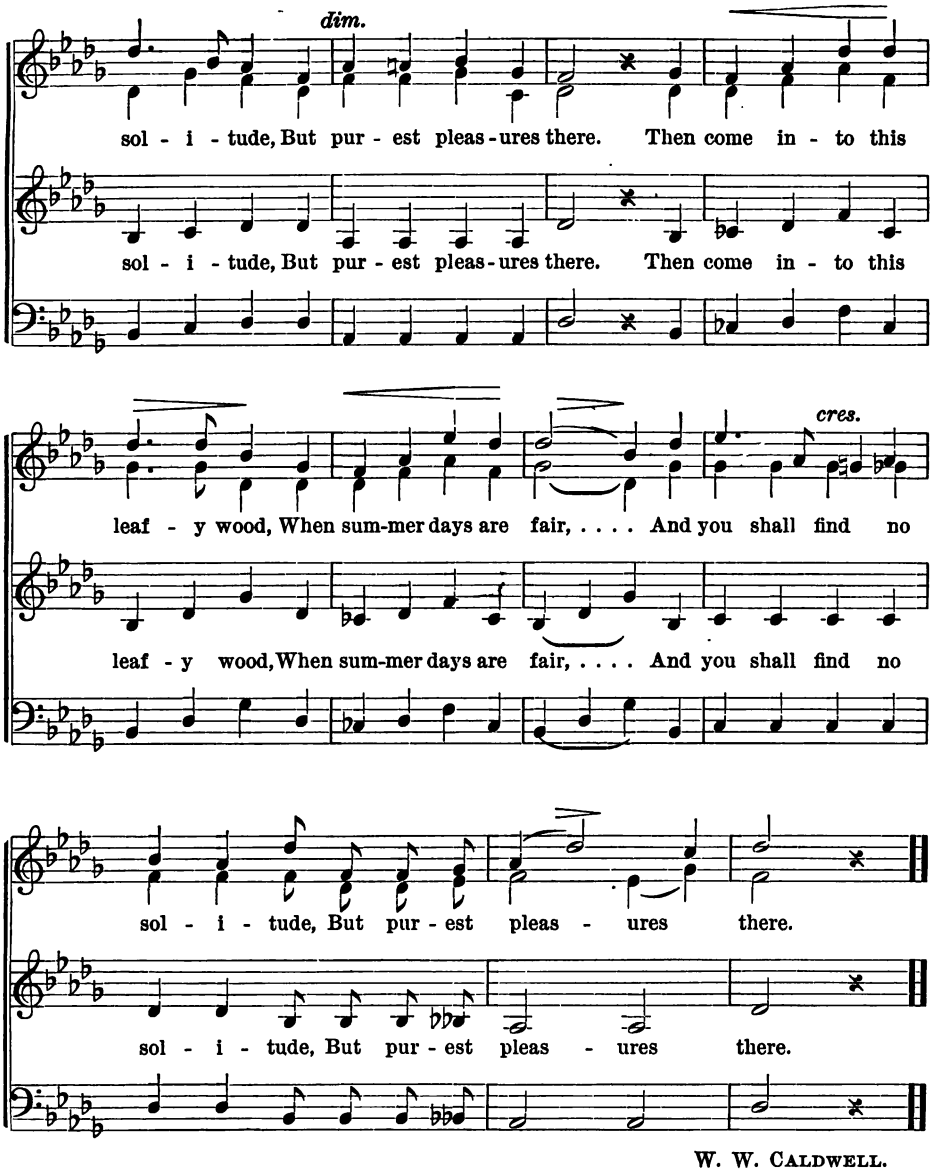



dim.
shall you find no dis - cord rude, But qui - et ev - ery-where. How
shall you find no dis - cord rude, But qui - et ev - ery-where.
lov - ing - ly— how lov - ing - ly— the branch - es meet— the
how lov - ing - ly— the
cres.
f
branch - es meet In can - o - py o'er - head, ... How
branch - es meet In can - o - py o'er - head, ... How


like a car - pet 'neath our feet The ten - der grass - es tread. How
like a car - pet 'neath our feet The ten - der grass - es tread. How
lov - ing - ly the branch - es meet In can - o - py o'er - head, How
lov - ing - ly the branch-es meet In can - o - py o'er - head, How
cres.
f
like a car - pet 'neath our feet The ten - der grass - es
like a car - pet 'neath our feet The ten - der grass - es

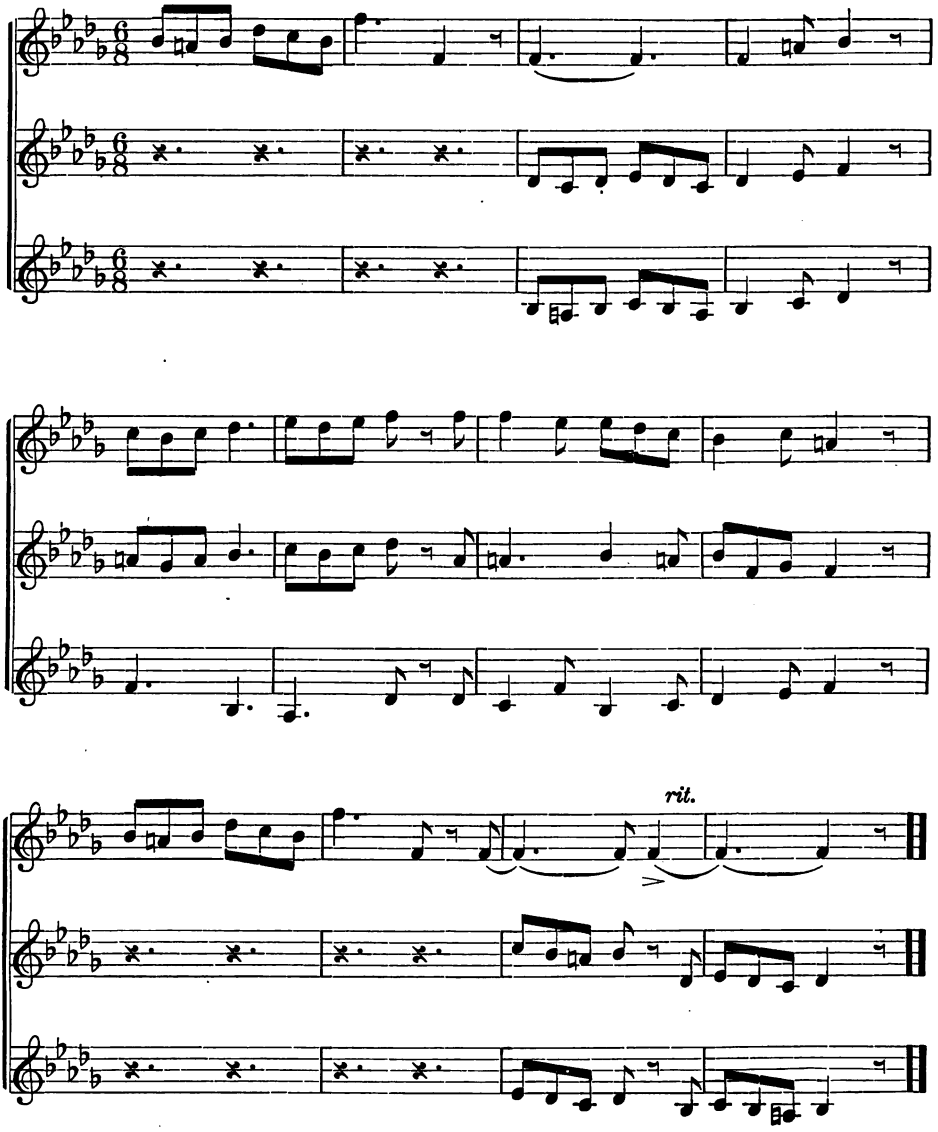

tread. The dew still glis - tens on the spray, The air is fresh and
tread. The dew still glis - tens on the spray, The air is fresh and
keen, ... And now a lin - net trills his lay, And
keen, ... And now a lin - net trills his lay, And
now a thrush un - seen— And now a thrush un - seen, And
now a thrush un - seen— And now a thrush un - seen, And


now a lin - net trills his lay, And now a thrush un - seen. Then
now a lin - net trills his lay, And now a thrush un - seen.
come in - to this leaf - y wood. Then come in - to this
this leaf - y wood, this
cres.
f
leaf - y wood When sum - mer days are fair, . . . And you shall find no
leaf - y wood When sum - mer days are fair, . . . And you shall find no

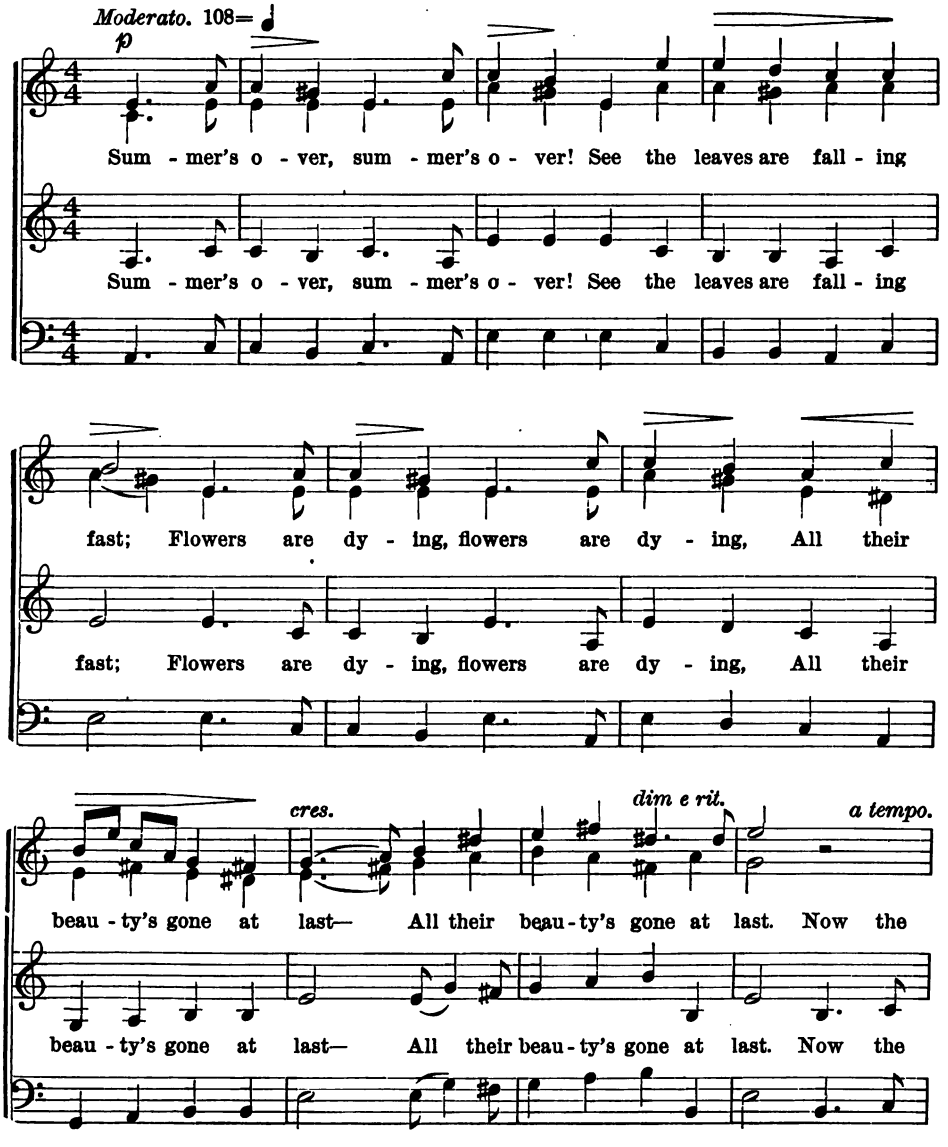

dim.
sol - i - tude, But pur - est pleas - ures there. Then come in - to this
sol - i - tude, But pur - est pleas - ures there. Then come in - to this
cres.
leaf - y wood, When sum-mer days are fair, ... And you shall find no
leaf - y wood, When sum-mer days are fair, ... And you shall find no
sol - i - tude, But pur - est pleas - ures there.
sol - i - tude, But pur - est pleas - ures there.

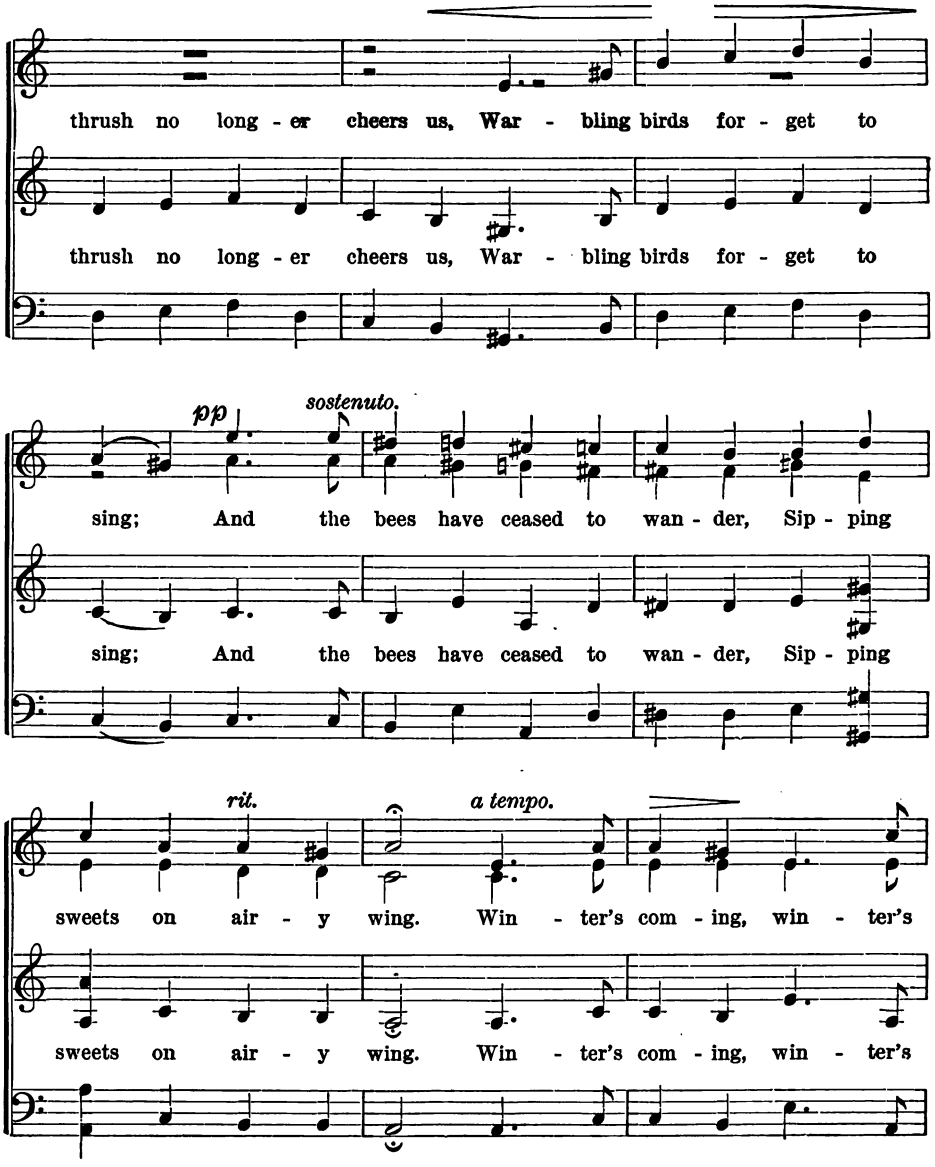
W. W. CALDWELL.

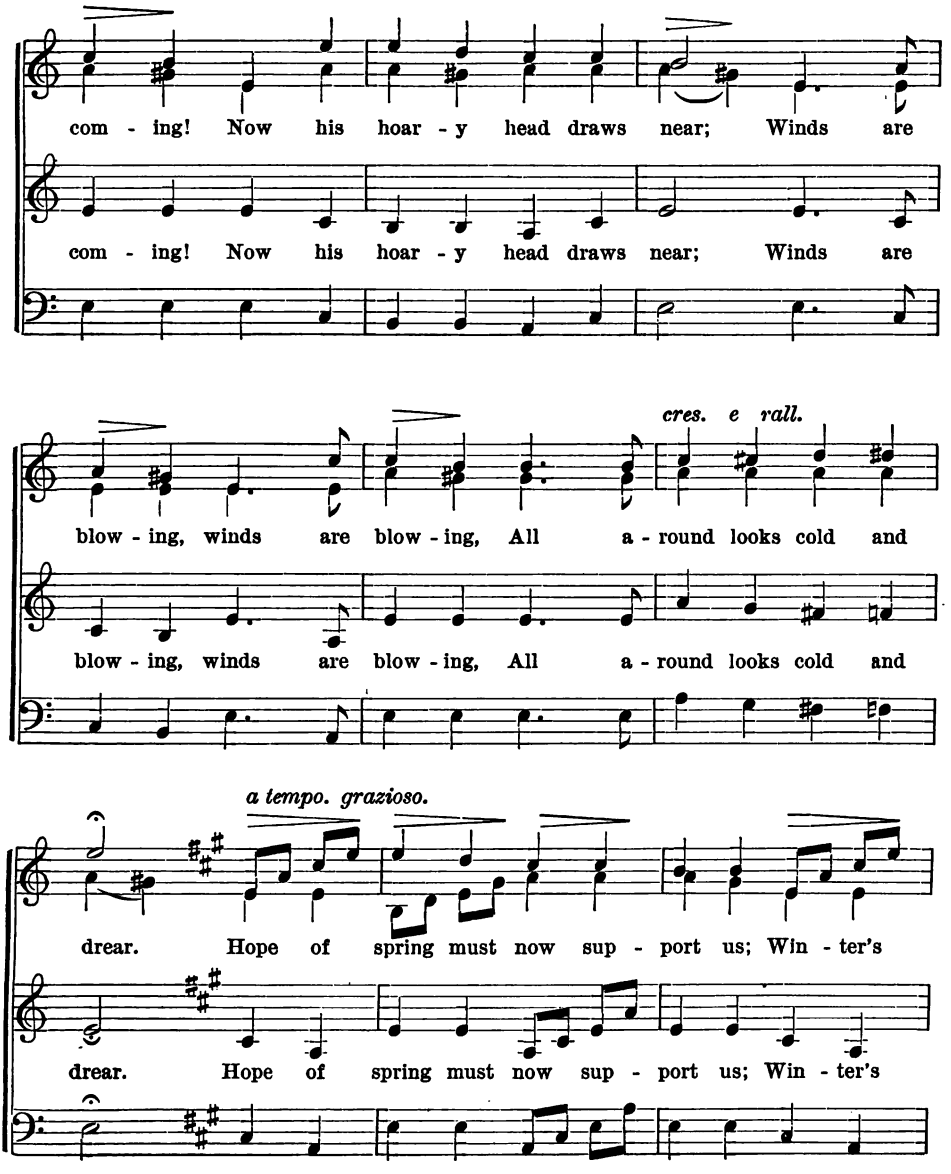
Ex. 179.

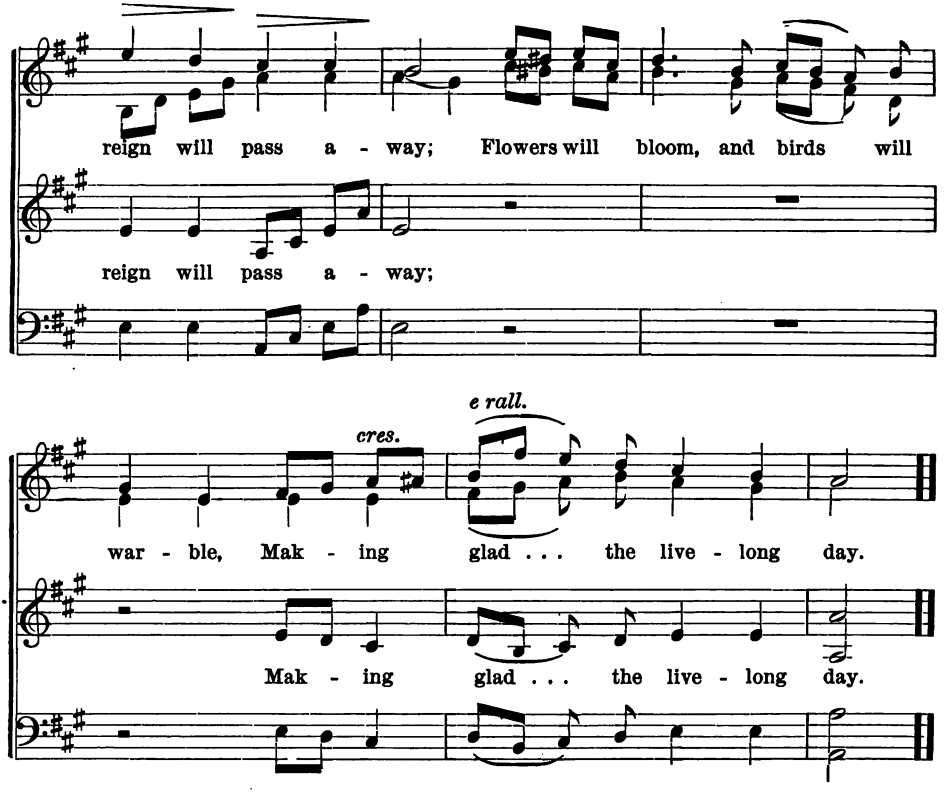


NO. 53. SUMMER'S OVER.

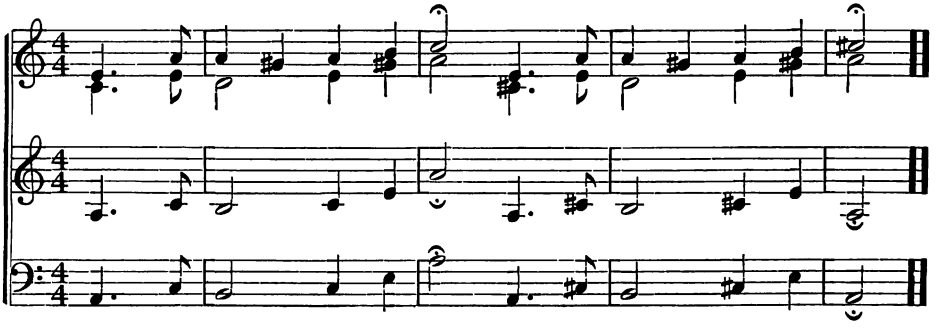



thrush no long - er cheers us, War - bling birds for - get to
thrush no long - er cheers us, War - bling birds for - get to
pp
sostenuto.
sing; And the bees have ceased to wan - der, Sip - ping
sing; And the bees have ceased to wan - der, Sip - ping
rit.
a tempo.
sweets on air - y wing. Win - ter's com - ing, win - ter's
sweets on air - y wing. Win - ter's com - ing, win - ter's

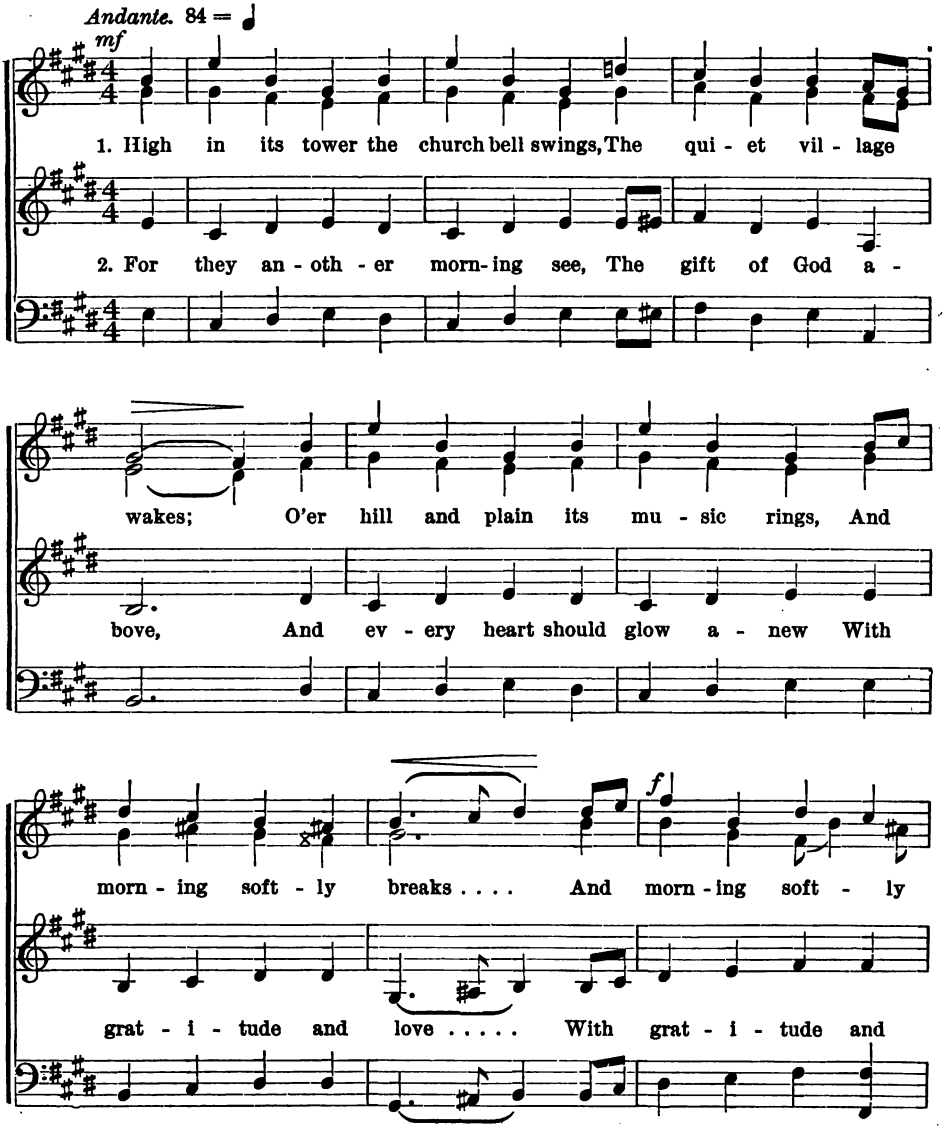

com - ing! Now his hoar - y head draws near; Winds are
com - ing! Now his hoar - y head draws near; Winds are
cres. e rall.
blow - ing, winds are blow - ing, All a - round looks cold and
blow - ing, winds are blow - ing, All a - round looks cold and
a tempo. grazioso.
drear. Hope of spring must now sup - port us; Win - ter's
drear. Hope of spring must now sup - port us; Win - ter's

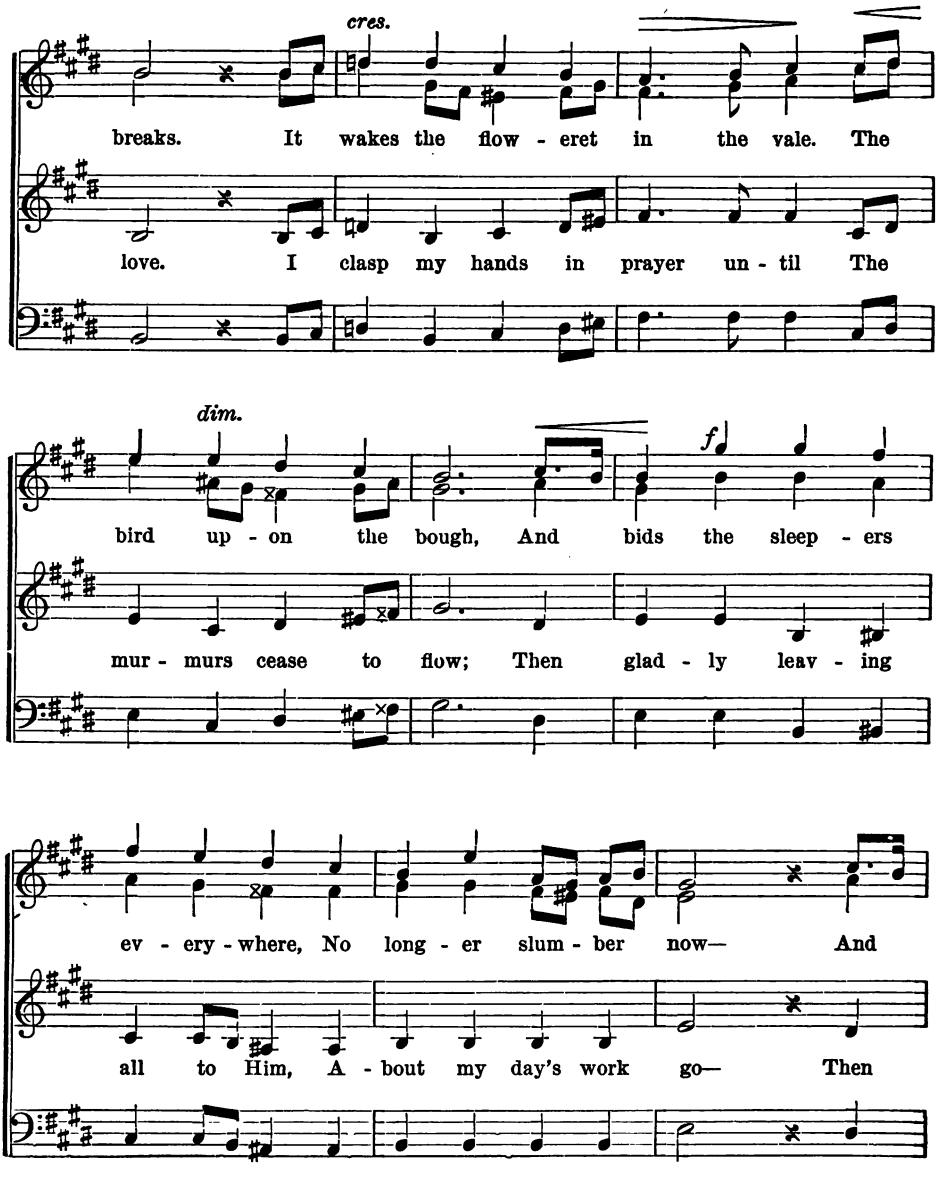

reign will pass a - way; Flowers will bloom, and birds will
reign will pass a - way;
cres.
e rall.
war - ble, Mak - ing glad . . . the live - long day.
Mak - ing glad . . . the live - long day.

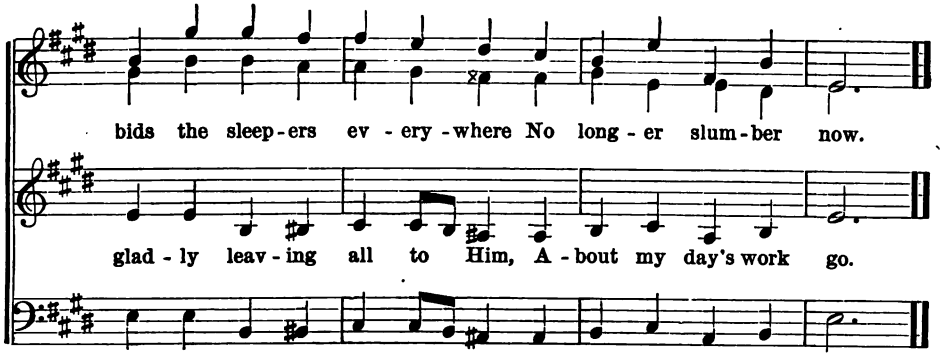
Ex. 180.



NO. 54. CHURCH BELLS.

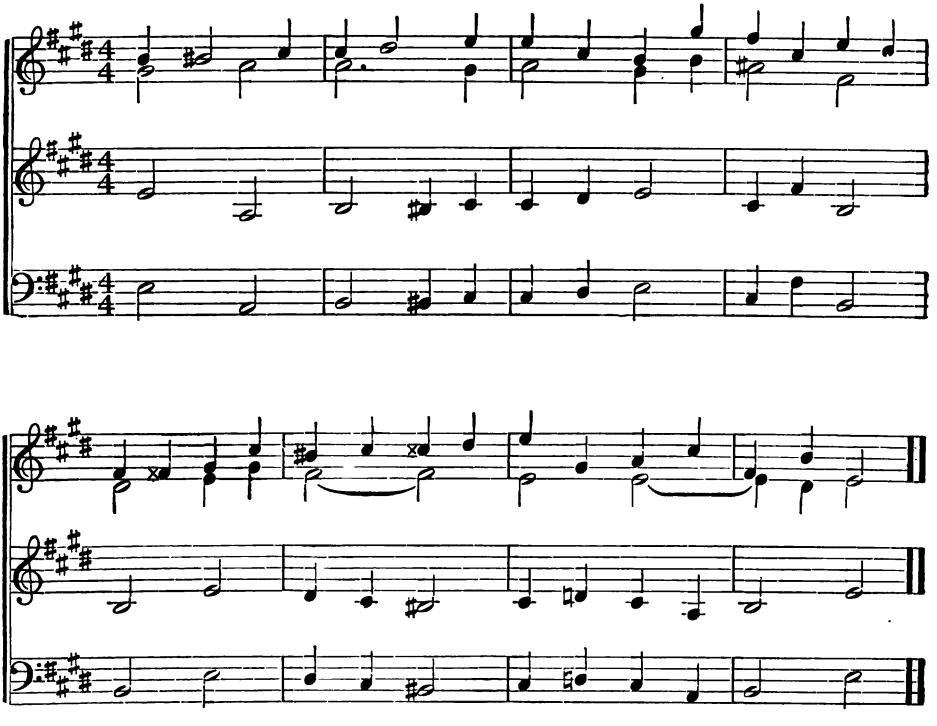



cres.
breaks. It wakes the flow - eret in the vale. The
love. I clasp my hands in prayer un - til The
dim.
f
bird up - on the bough, And bids the sleep - ers
mur - murs cease to flow; Then glad - ly leav - ing
ev - ery - where, No long - er slum - ber now— And
all to Him, A - bout my day's work go— Then

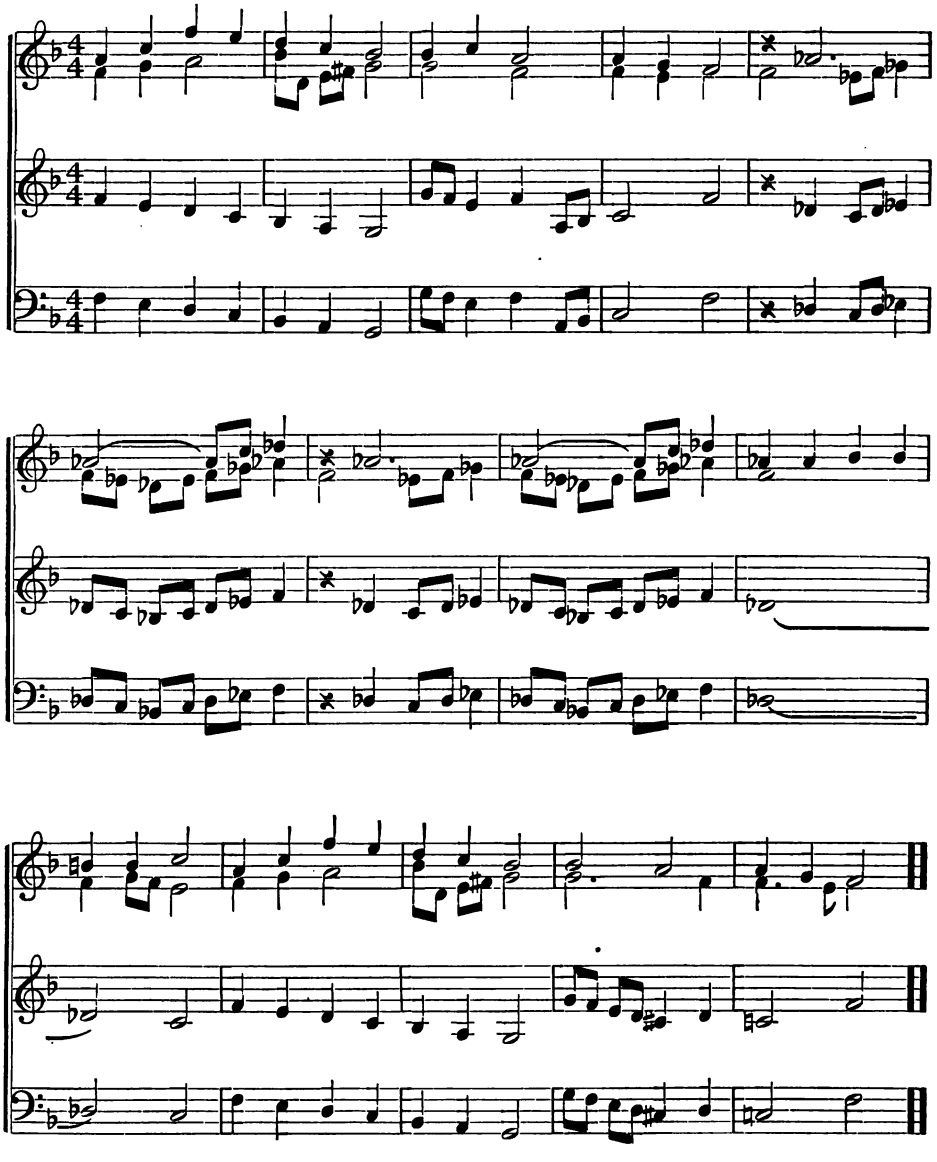


ECKELMANN.

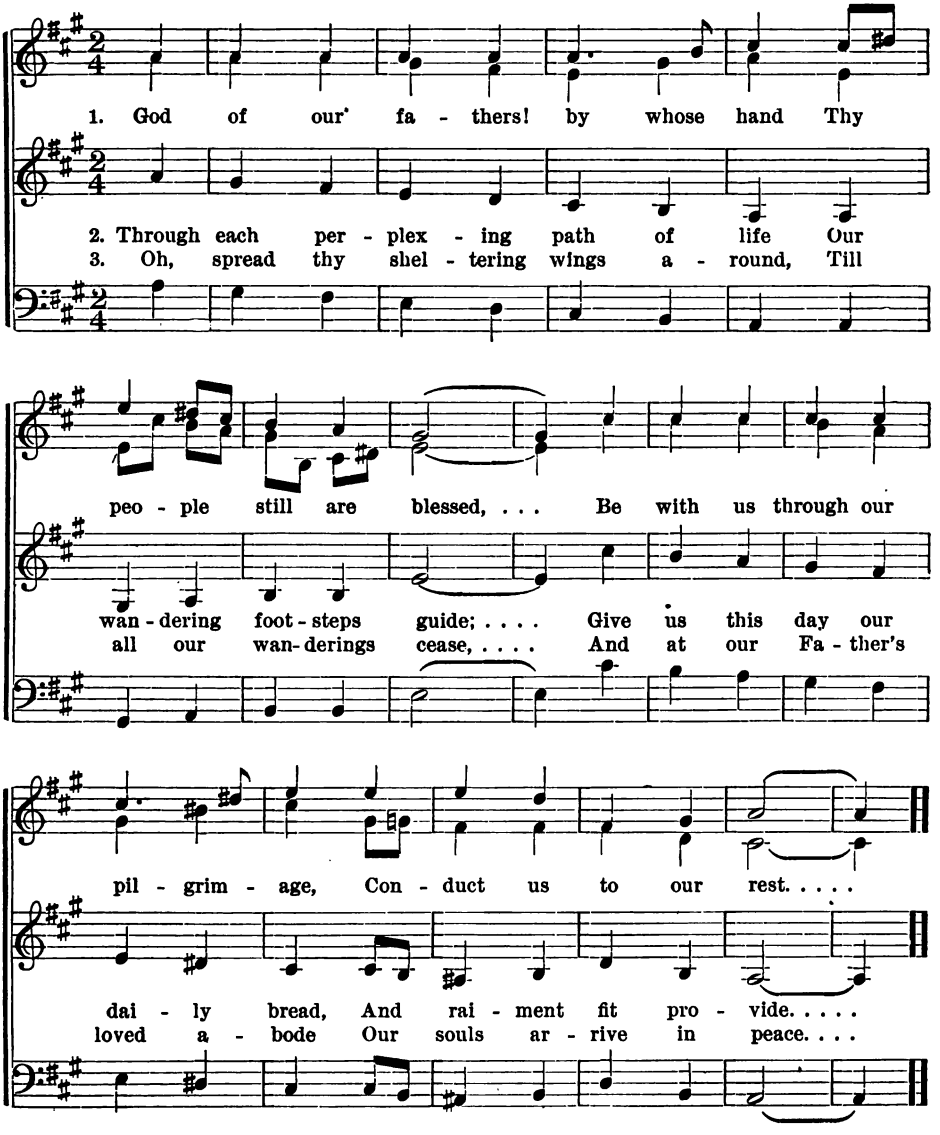
Ex. 181.



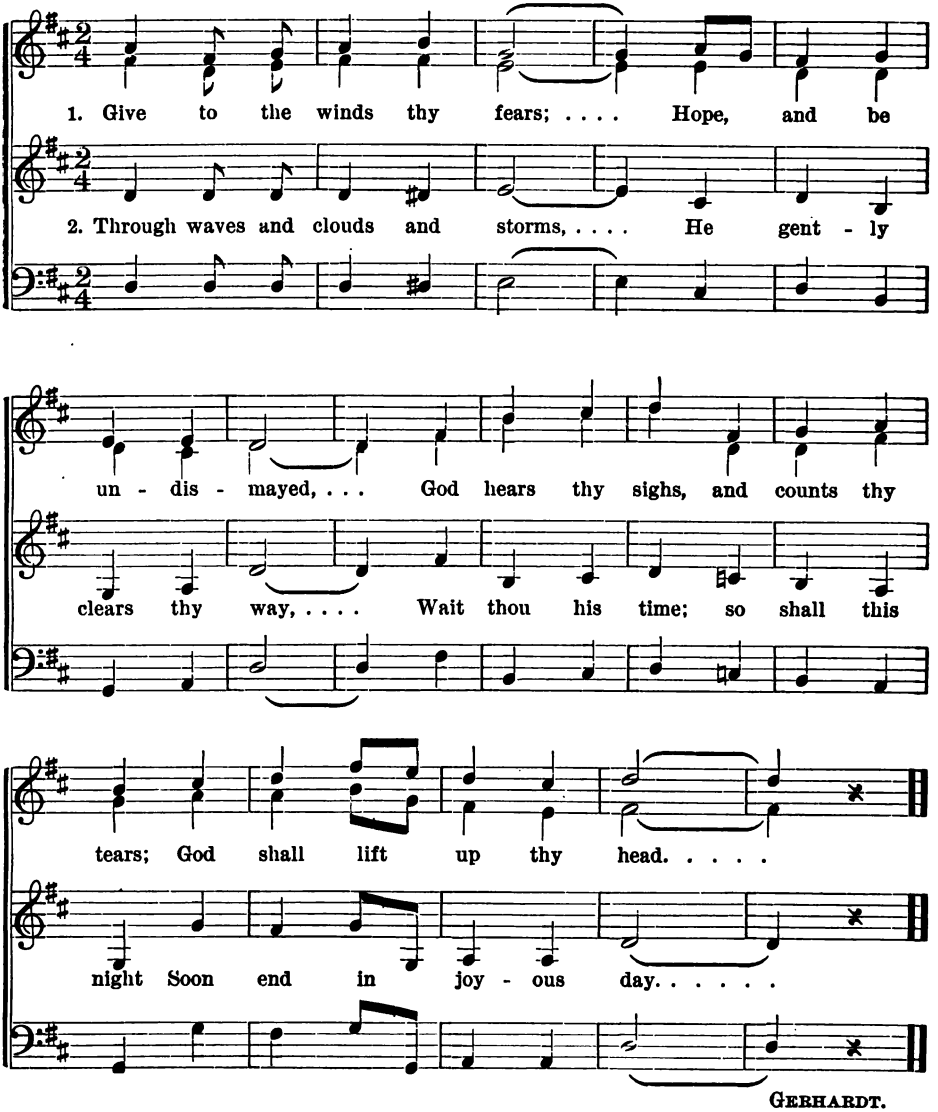
Ex. 182.



NO. 55. GOD OF OUR FATHERS.

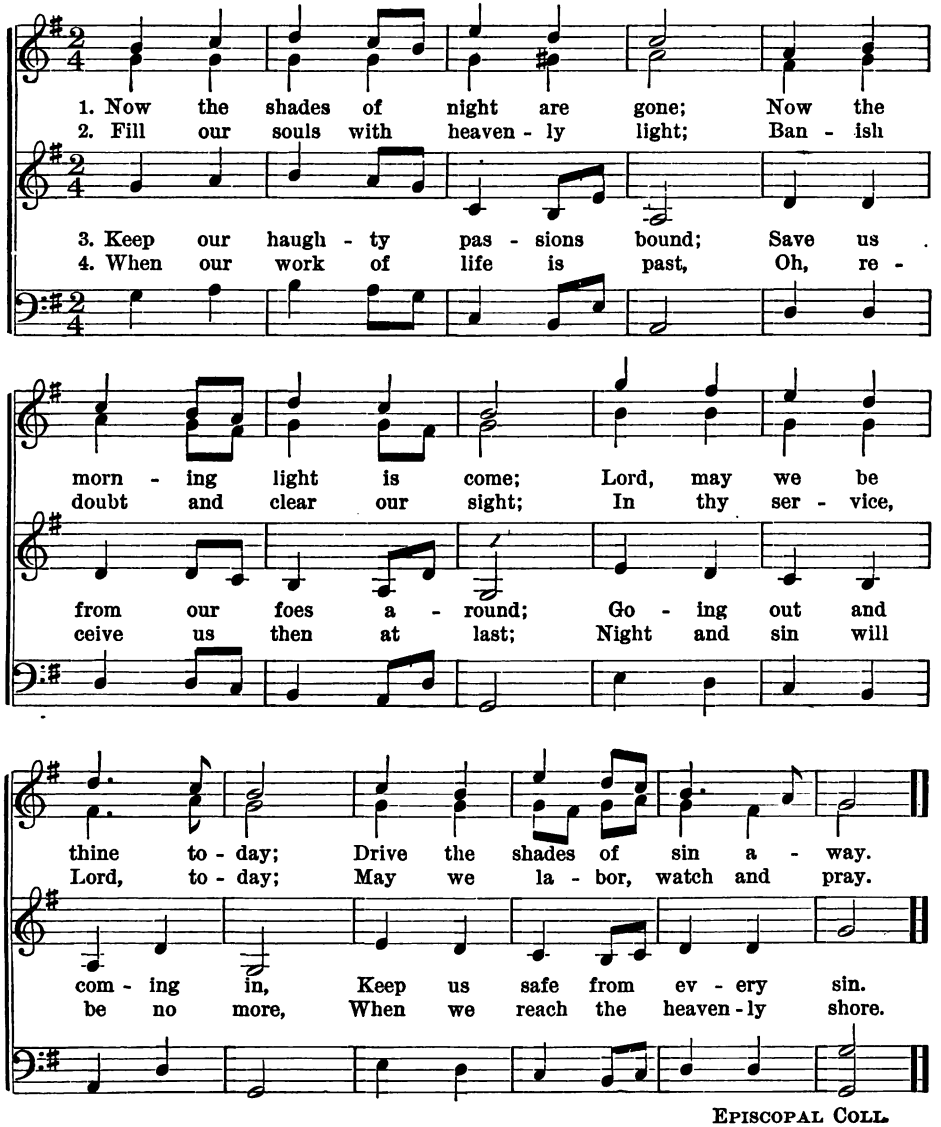


NO. 56. GIVE TO THE WINDS THY FEARS.



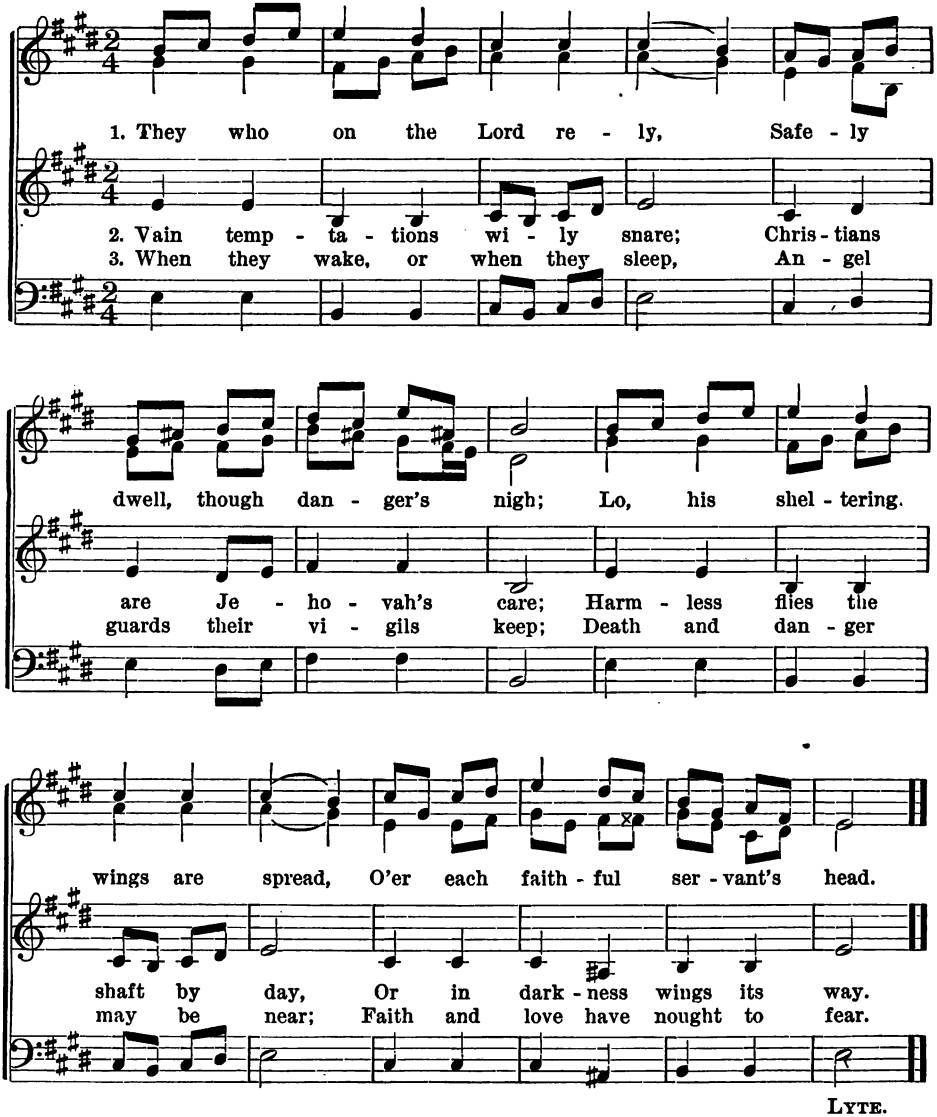
GERHARDT.

NO. 57. NOW THE SHADES OF NIGHT ARE GONE.



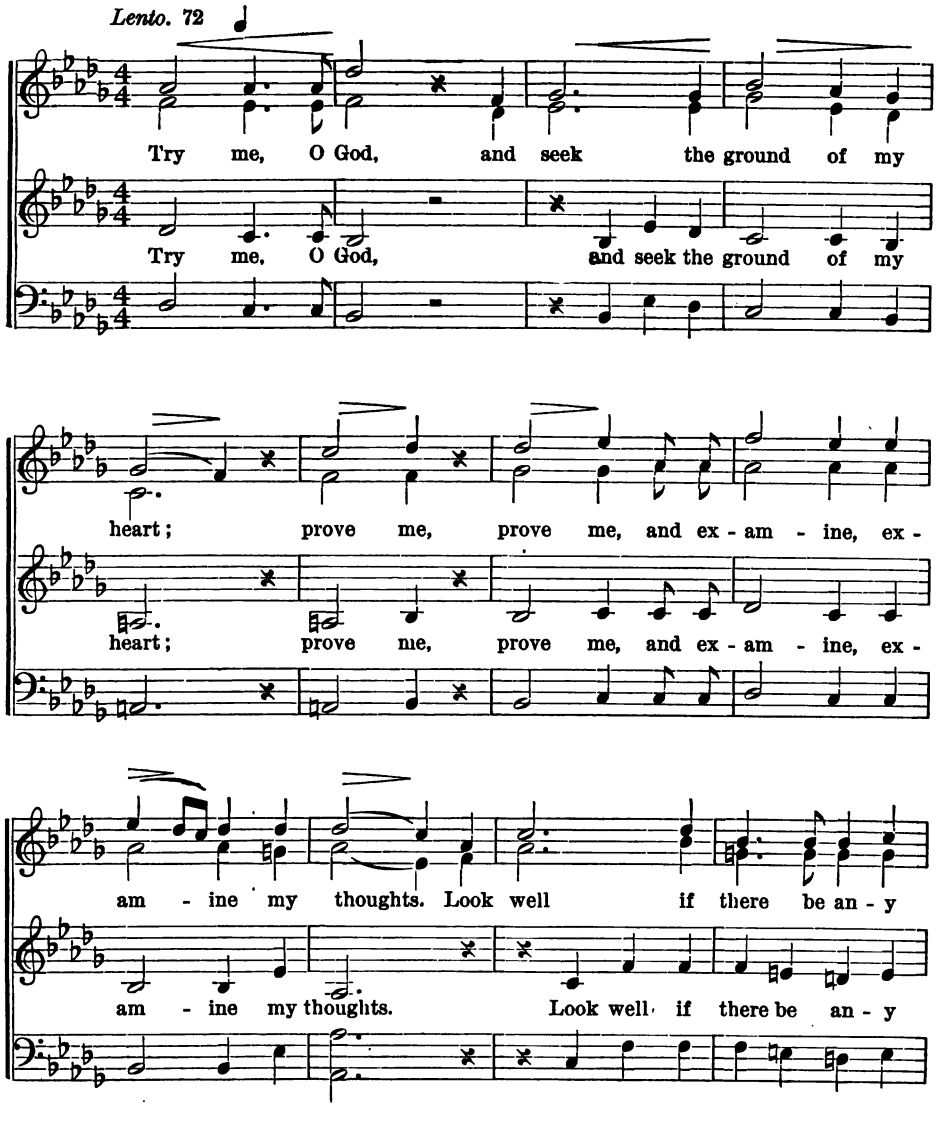
EPISCOPAL COLL.

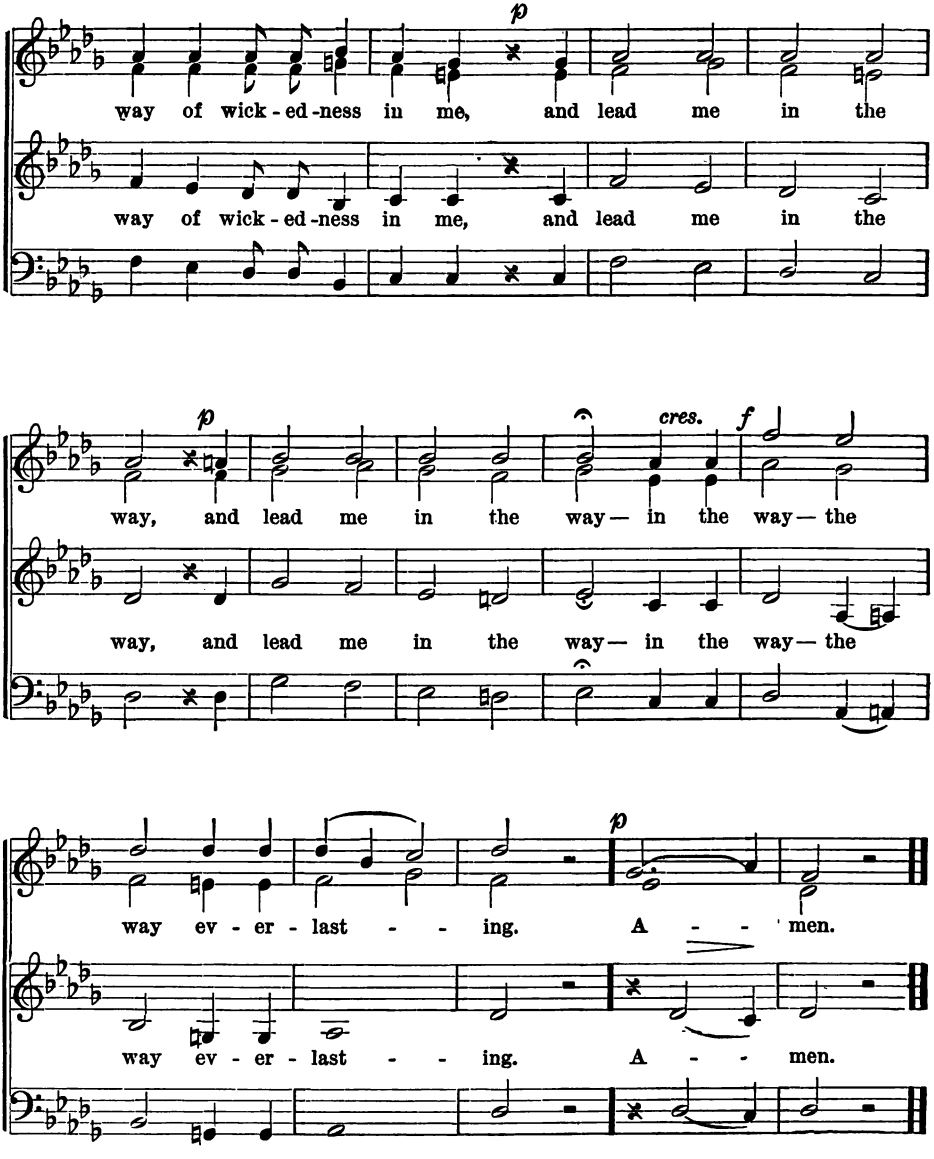
NO. 58. THEY WHO ON THE LORD RELY.



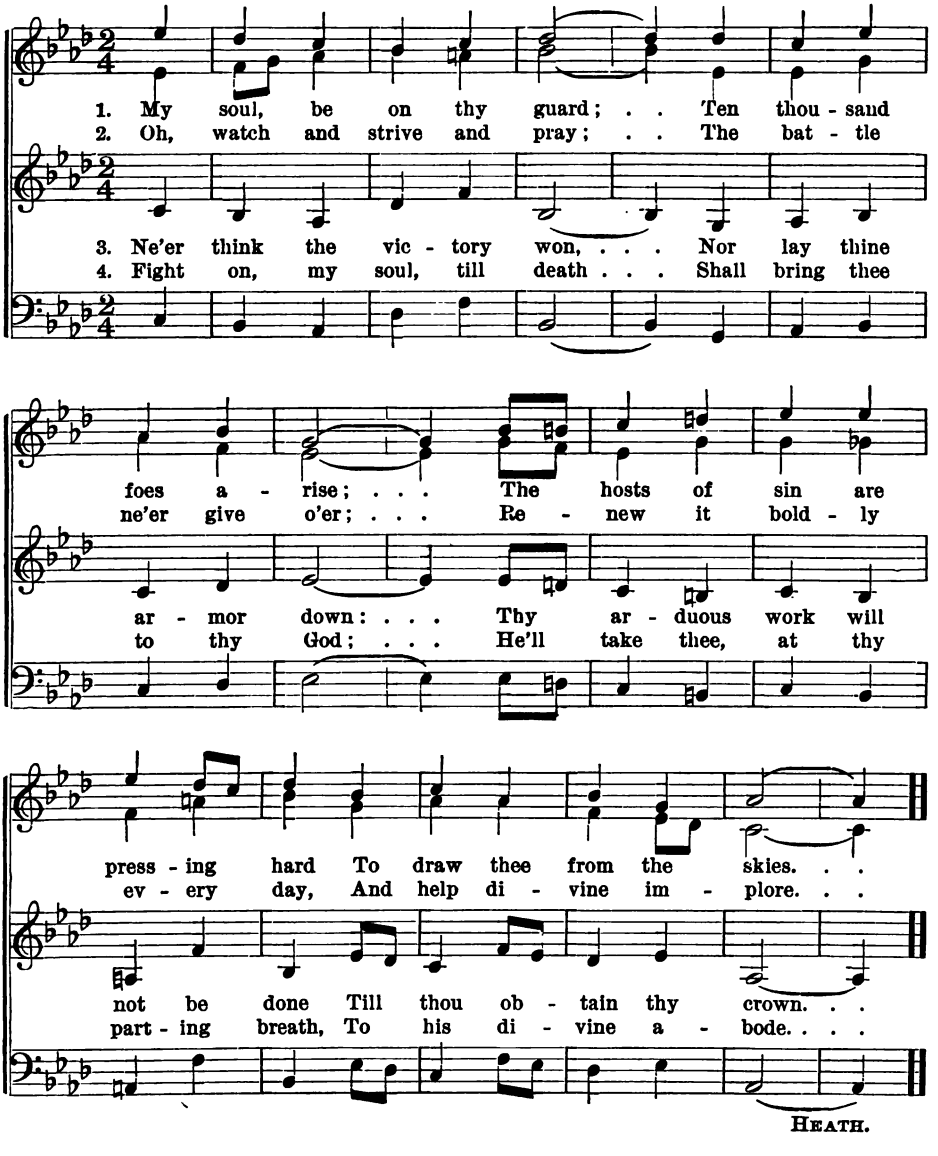
LYTE.

NO. 59. TRY ME, O GOD.



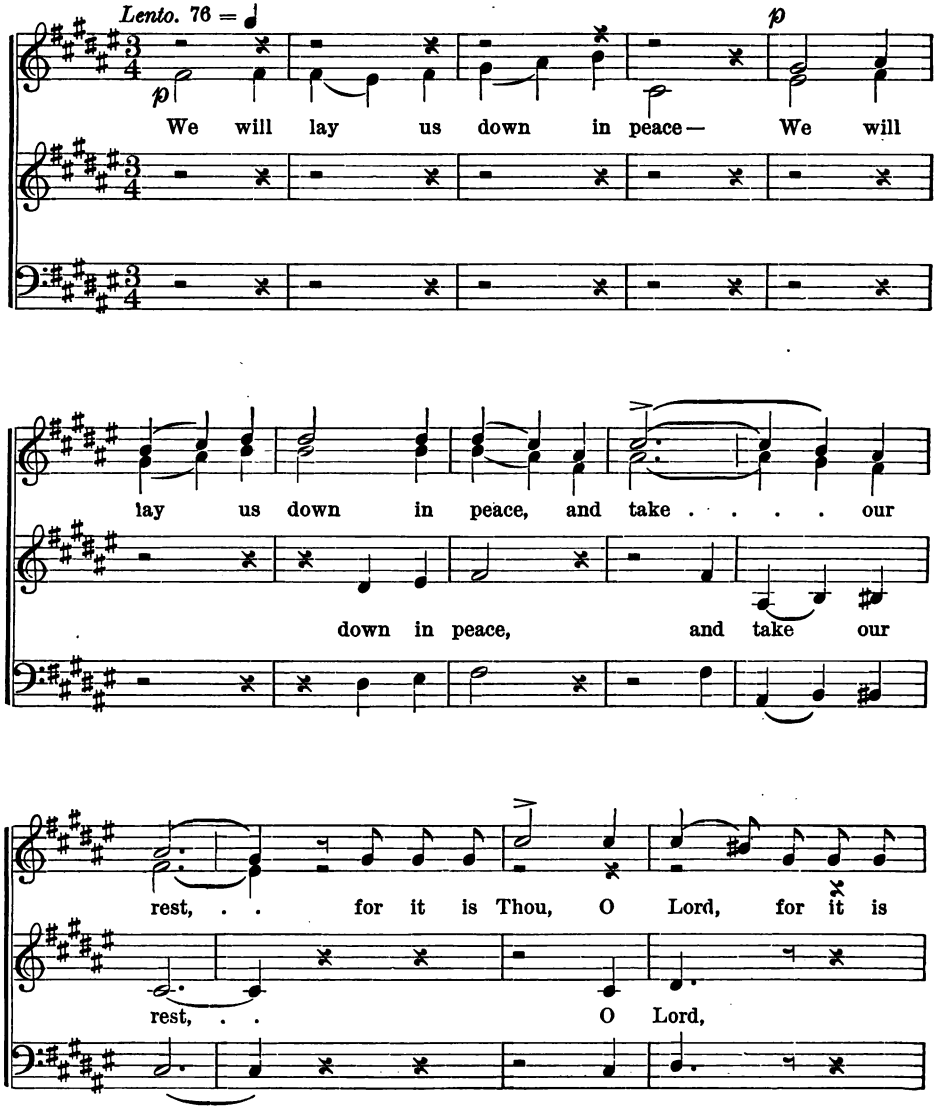

p
way of wick - ed - ness in me, and lead me in the
way of wick - ed - ness in me, and lead me in the
p
way, and lead me in the way— in the way— the
cres.
f
way, and lead me in the way— in the way— the
p
way ev - er - last - - ing. A - - men.
way ev - er - last - - ing. A - - men.

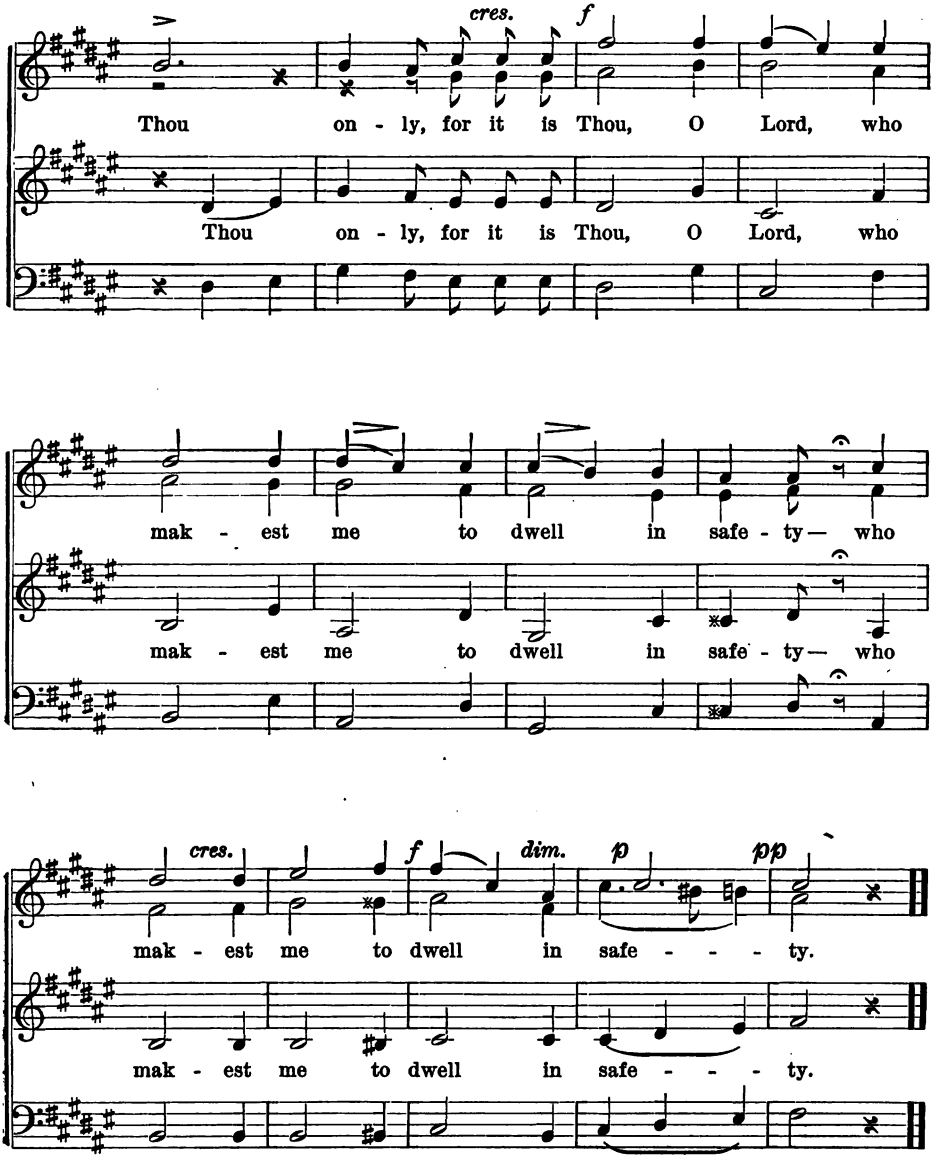
NO. 60. MY SOUL, BE ON THY GUARD.



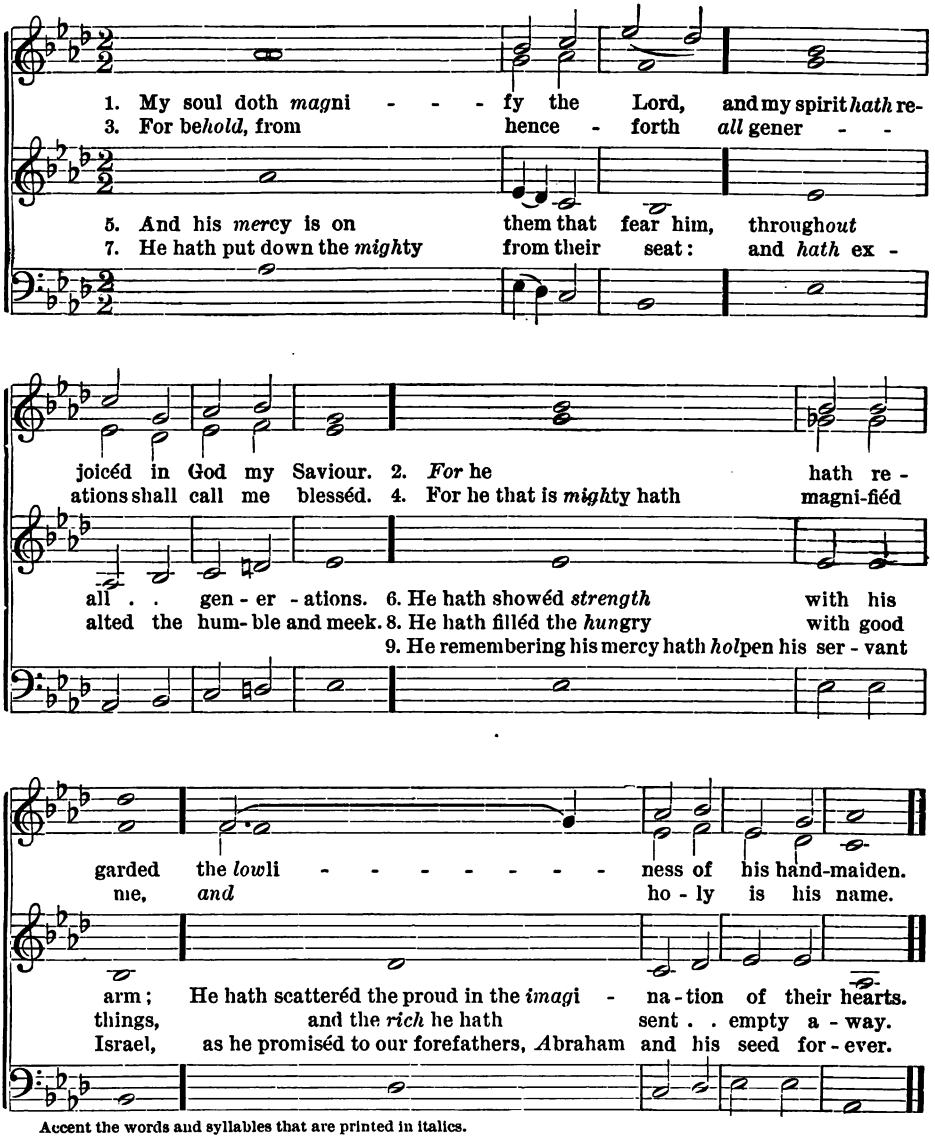
HEATH.

NO. 61. WE WILL LAY US DOWN IN PEACE.




cres.
f
Thou on - ly, for it is Thou, O Lord, who
Thou on - ly, for it is Thou, O Lord, who
mak - est me to dwell in safe - ty— who
mak - est me to dwell in safe - ty— who
cres.
f
dim.
p
pp
mak - est me to dwell in safe - - - ty.
mak - est me to dwell in safe - - - ty.

NO. 62. MAGNIFICAT.



Accent the words and syllables that are printed in italics.

INDEX.

	Author.	Page.	No.
Again we're gladly meeting		86	29
A Glee for Winter	Alfred Domett	126	45
An Evening Prayer	German	49	9
Autumn	W. W. Caldwell	141	50
Autumnal	W. W. Caldwell	67	19
Awake! awake! the Dawn is here	Oxenford	84	28
Church Bells	Eckelmann	161	54
Contentment	W. W. Caldwell	58	15
Fisher's Song	German	108	39
Flower Dances	German	101	35
Folk-song	German	96	33
Give to the Winds thy Fears	Gerhardt	166	56
God of our Fathers		165	55
He prayeth best	Coleridge	52	12
How bright glows the Daylight	German	76	24
How brightly and serenely	German	82	27
In early Spring		113	41
Joys bloom like Roses		124	44
Let nothing disturb thee		51	11
Let us with Songs of Gladness	German	40	6
Light	Bourdillon	74	23
Like to Like	Gœthe	64	18
Longing	W. W. Caldwell	133	47
Magnificat		174	62
May Song	Brunn	36	4
Morning Song	German	145	51
My Soul, be on thy Guard	Heath	171	60
Never give up		61	16
Now the Shades of Night are gone	Episcopal Coll.	167	57
October		44	7
Oh, how sweet when Daylight closes	German	98	34
Onward	Geibel	54	13

	Author.	Page.	No.
Pack Clouds away	Thomas Heywood	121	43
Praise of Singing		22	1
Robin's come	W. W. Caldwell	34	3
Sing on, ye little Birds	German	78	25
Sleigh Song	G. W. Pettee	90	31
Song after Labor	Barry Cornwall	56	14
Summer's over		157	53
Summer Song		93	32
Summer Woods	W. W. Caldwell	150	52
Sweet Spring is returning	German	129	46
The Corn is bending lowly	German	50	10
The Fountain	J. R. Lowell	39	5
The heavenly Father	German	69	20
The Immensity of God	German	73	22
The Lark	German	32	2
The little Flower	Gerald Massey	81	26
The Moon	Karoline Rudolphi	71	21
The Seasons		110	40
The Spring is here		106	38
The Stars are with the Voyager	T. Hood	88	30
The Streams		104	37
The Sun is up	German	62	17
The World is not so bad a World		118	42
The Year's at the Spring	Browning	139	49
They who on the Lord rely	Lyte	168	58
Truth		46	8
Try me, O God		169	59
We will lay us down in Peace		172	61
Whene'er a noble Deed		103	36
When Lilac Buds began to swell	W. W. Caldwell	136	48

THE

NORMAL MUSIC COURSE

By JOHN W. TUFTS and H. E. HOLT.

THIRD READER — APPENDIX.

FOR MIXED VOICES.

CONTAINING SELECTIONS FOR

DEVOTIONAL AND GENERAL SCHOOL EXERCISES.

SILVER, ROGERS, & CO., PUBLISHERS,

50 BROMFIELD STREET, BOSTON.

NEW YORK: 9 Bond Street. CHICAGO: 122 & 124 Wabash Ave.

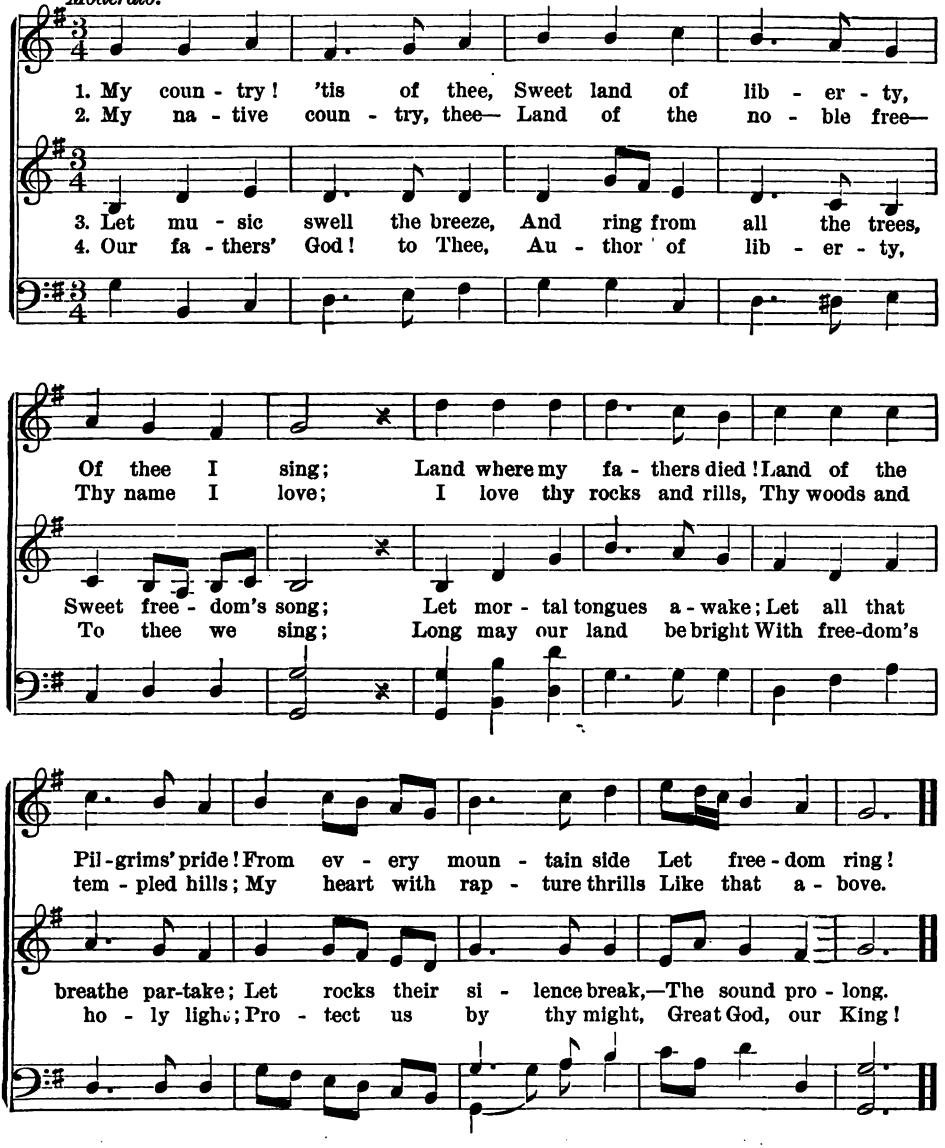
1887.

COPYRIGHT, 1885,
BY JOHN W. TUFTS AND H. E. HOLT.

PRESSWORK BY BERWICK & SMITH, BOSTON.

MY COUNTRY! 'TIS OF THEE.

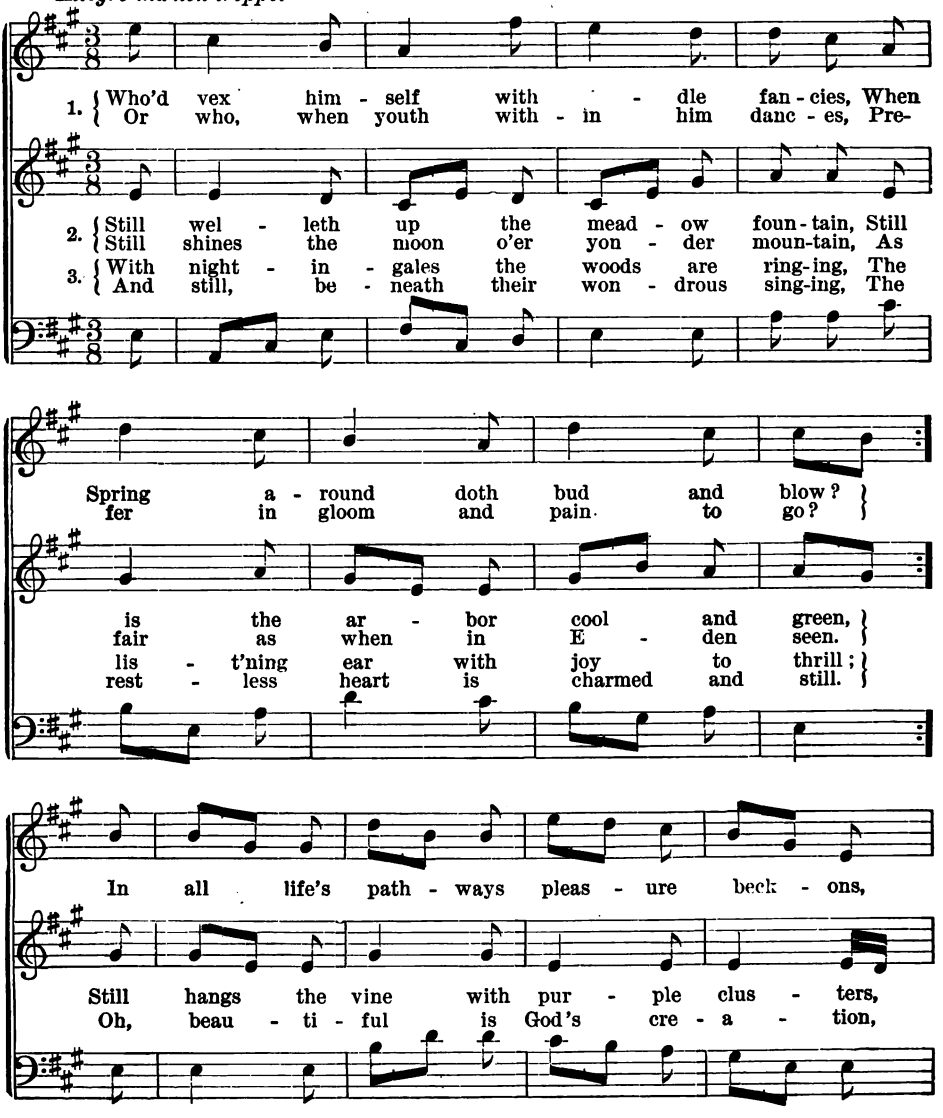
Moderato.

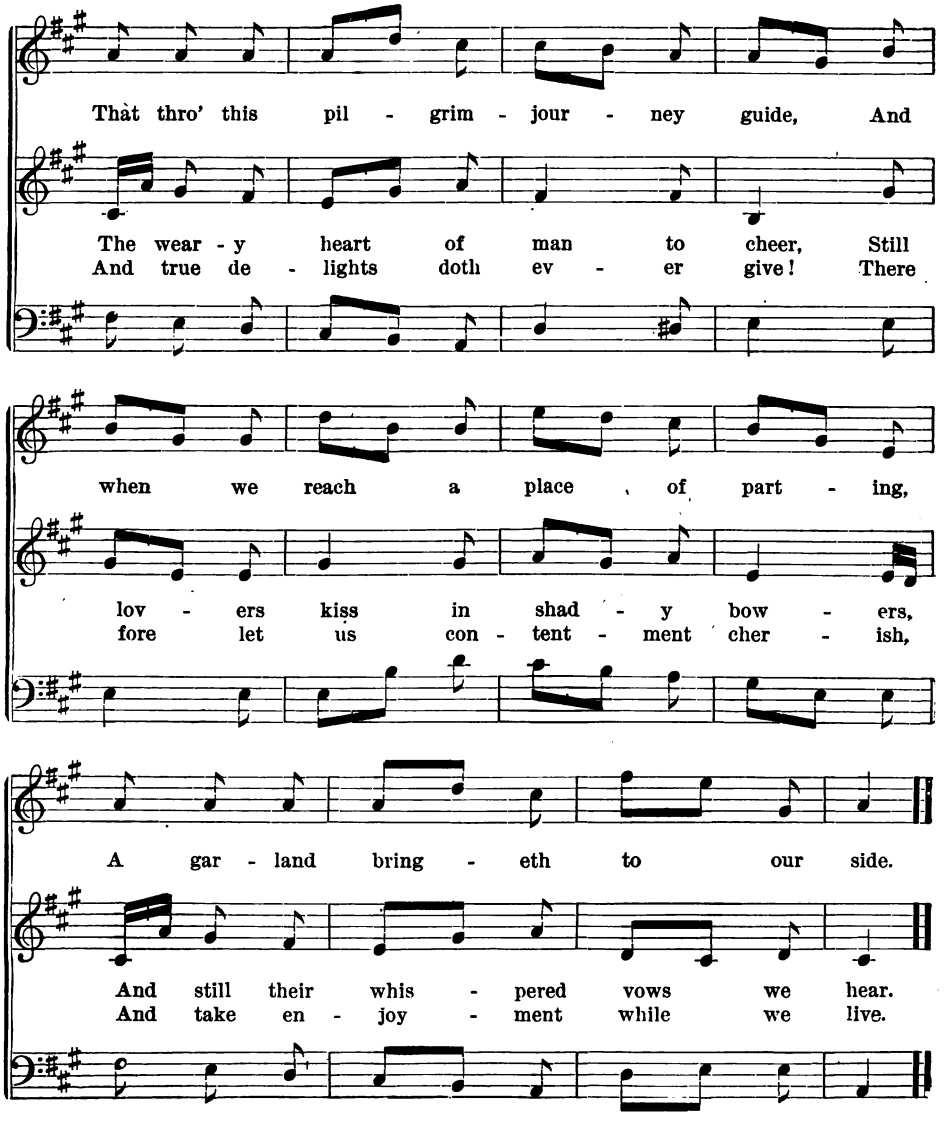


CONTENTMENT.

J. F. REICHARDT. 1779.

Allegro ma non troppo.

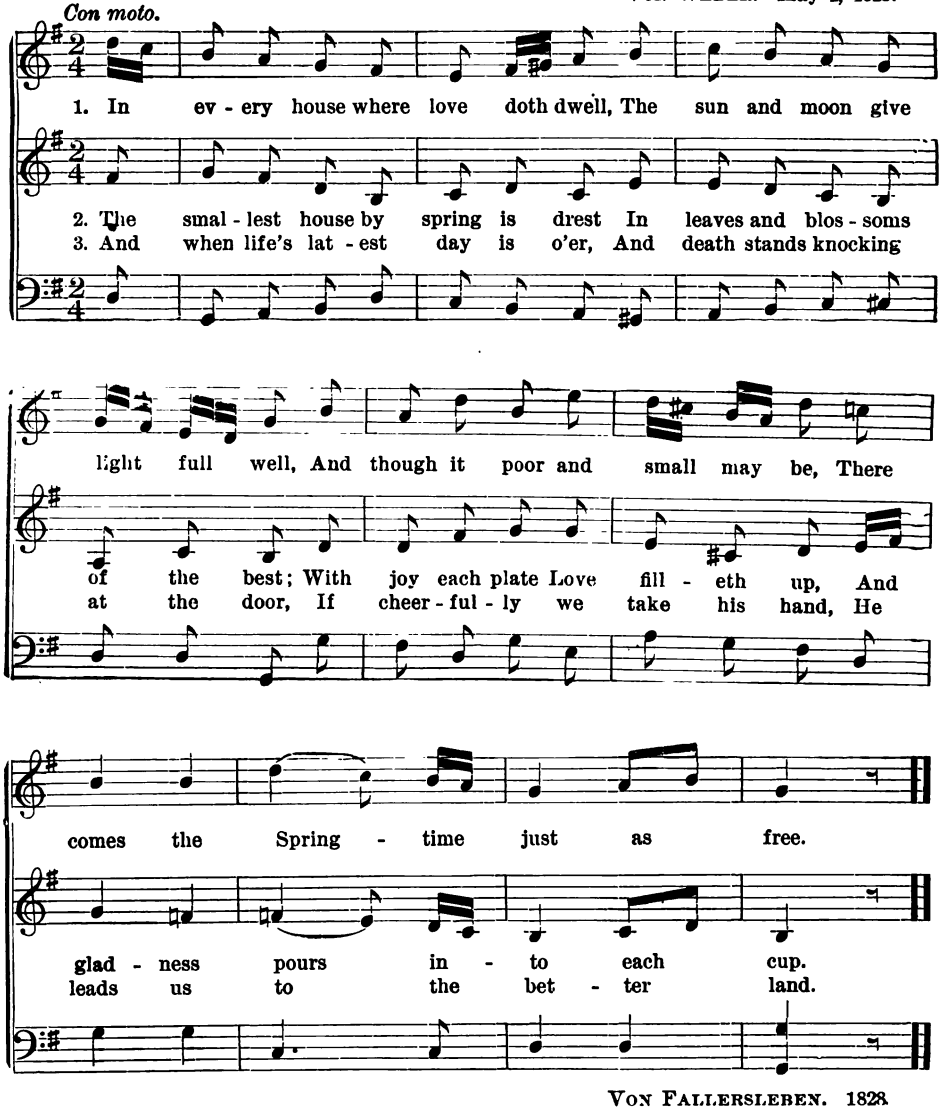




L. H. C. HÖLTY. 1776.

LOVE.

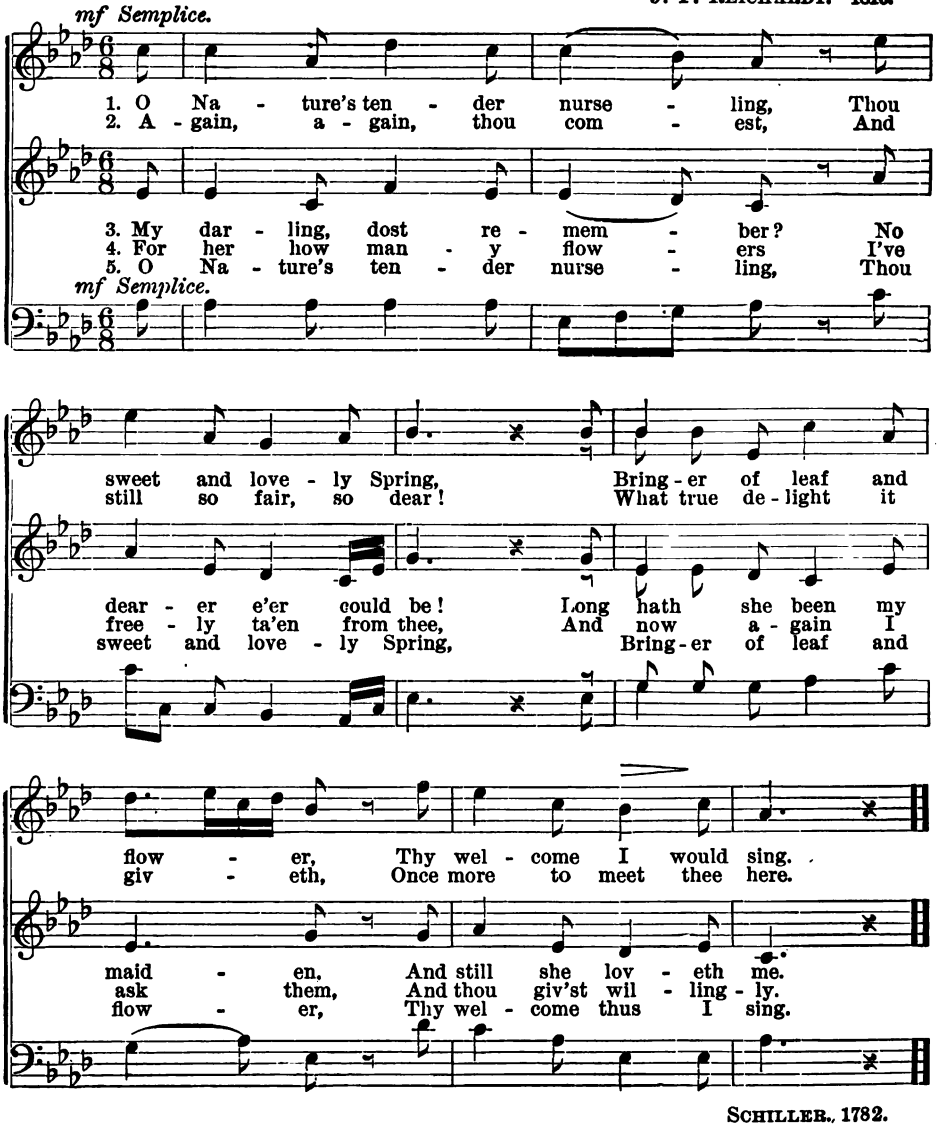
VON WEBER. May 4, 1818.



VON FALLERSLEBEN. 1828.

TO SPRING.

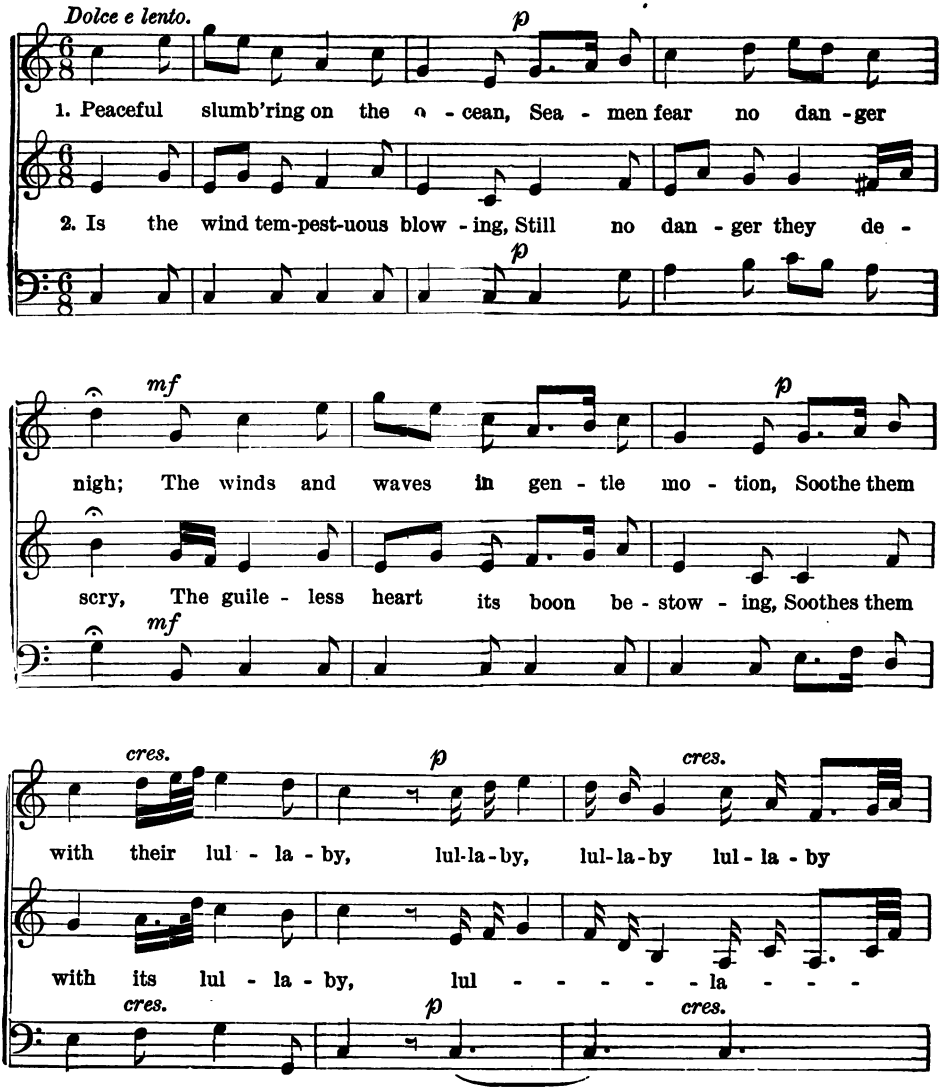
J. F. REICHARDT. 1810.

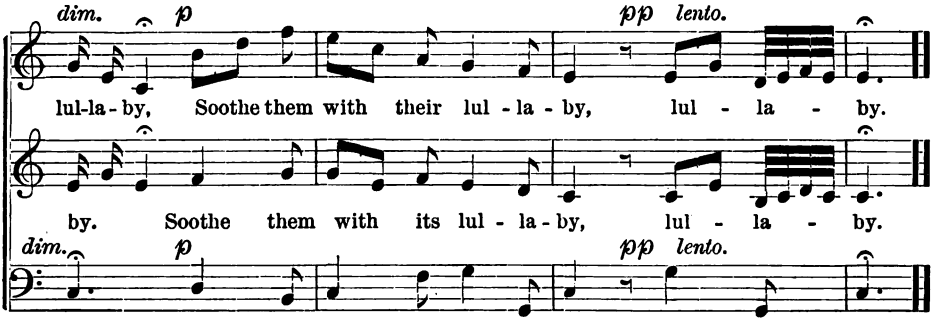


SCHILLER, 1782.

PEACEFUL SLUMB'RING ON THE OCEAN.

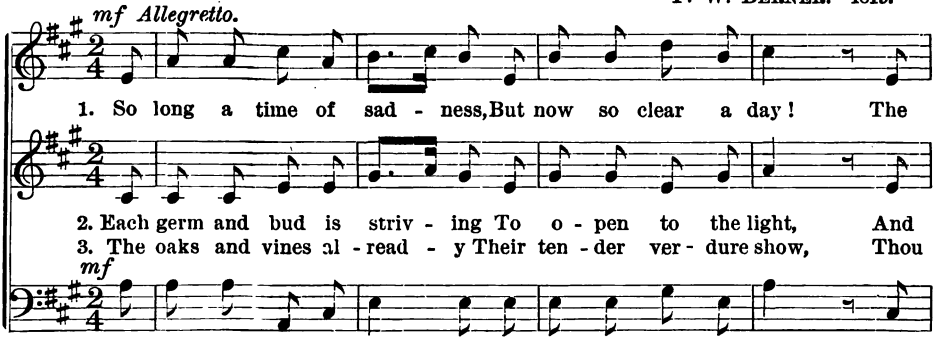
STORACE, 1763—1796. ARR. by NOVELLO.

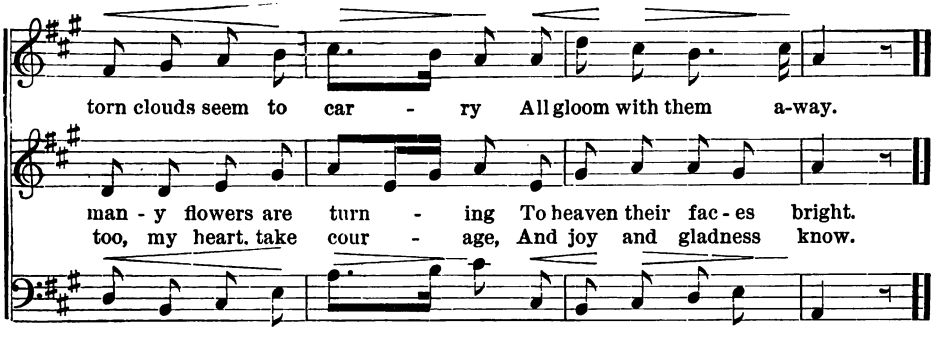




THE COMING OF SPRING.

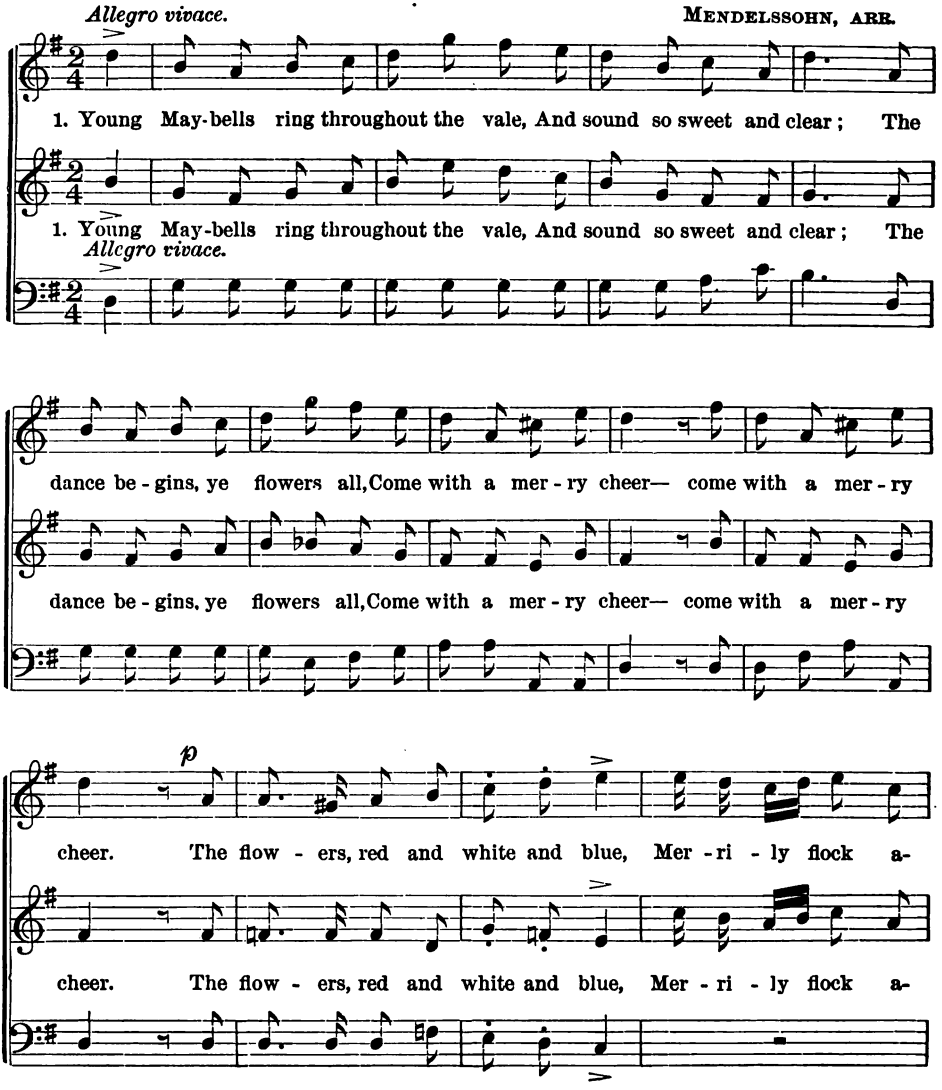
F. W. BERNER. 1819.

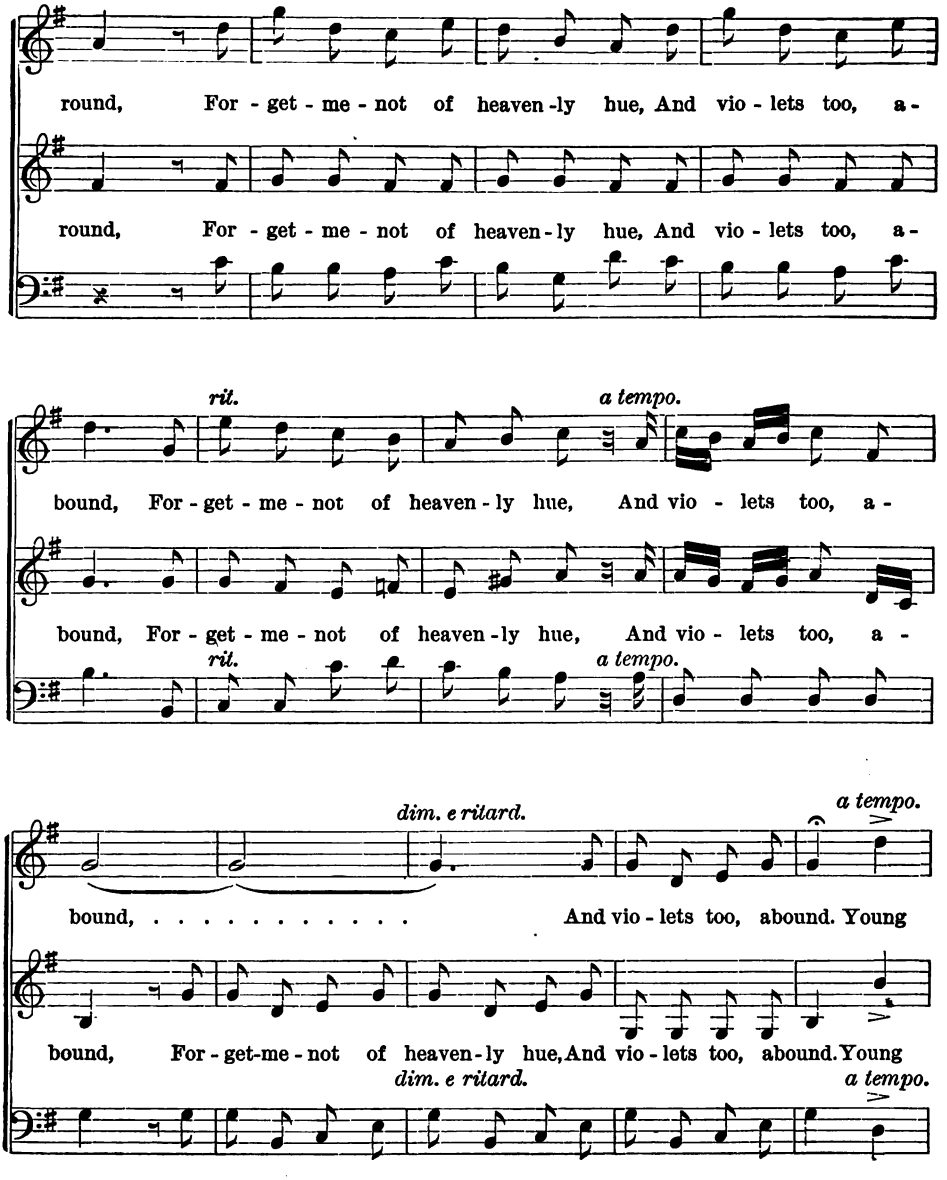


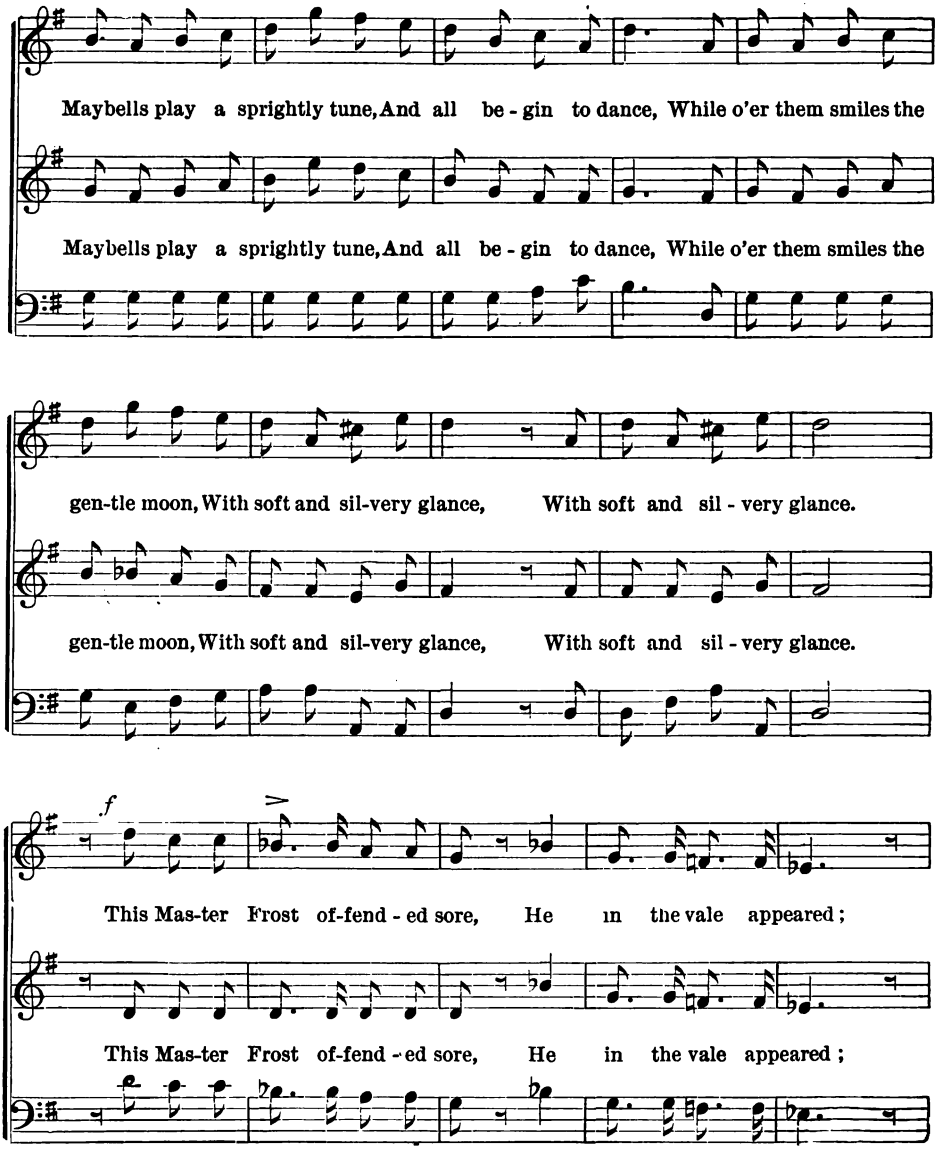


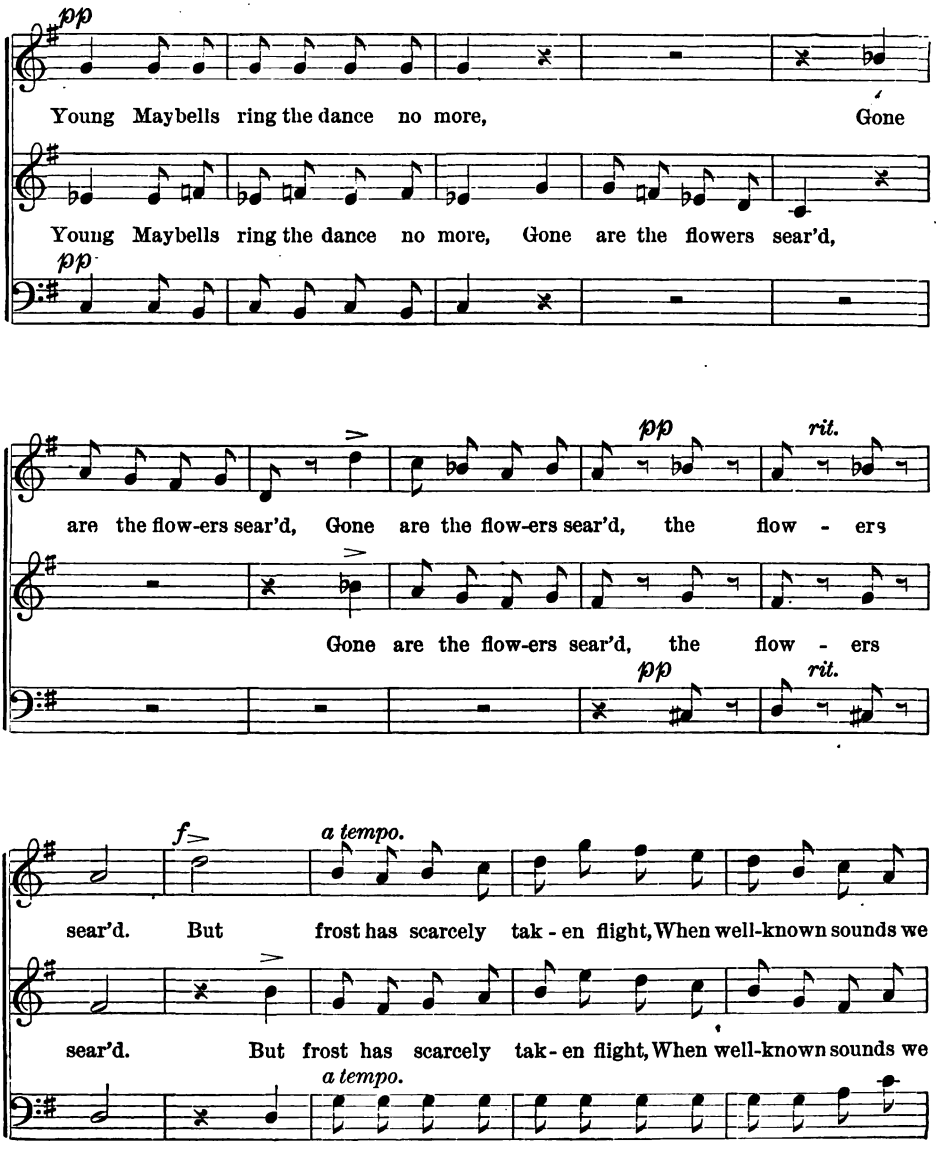
VON FALLERSLEBEN. 1827.

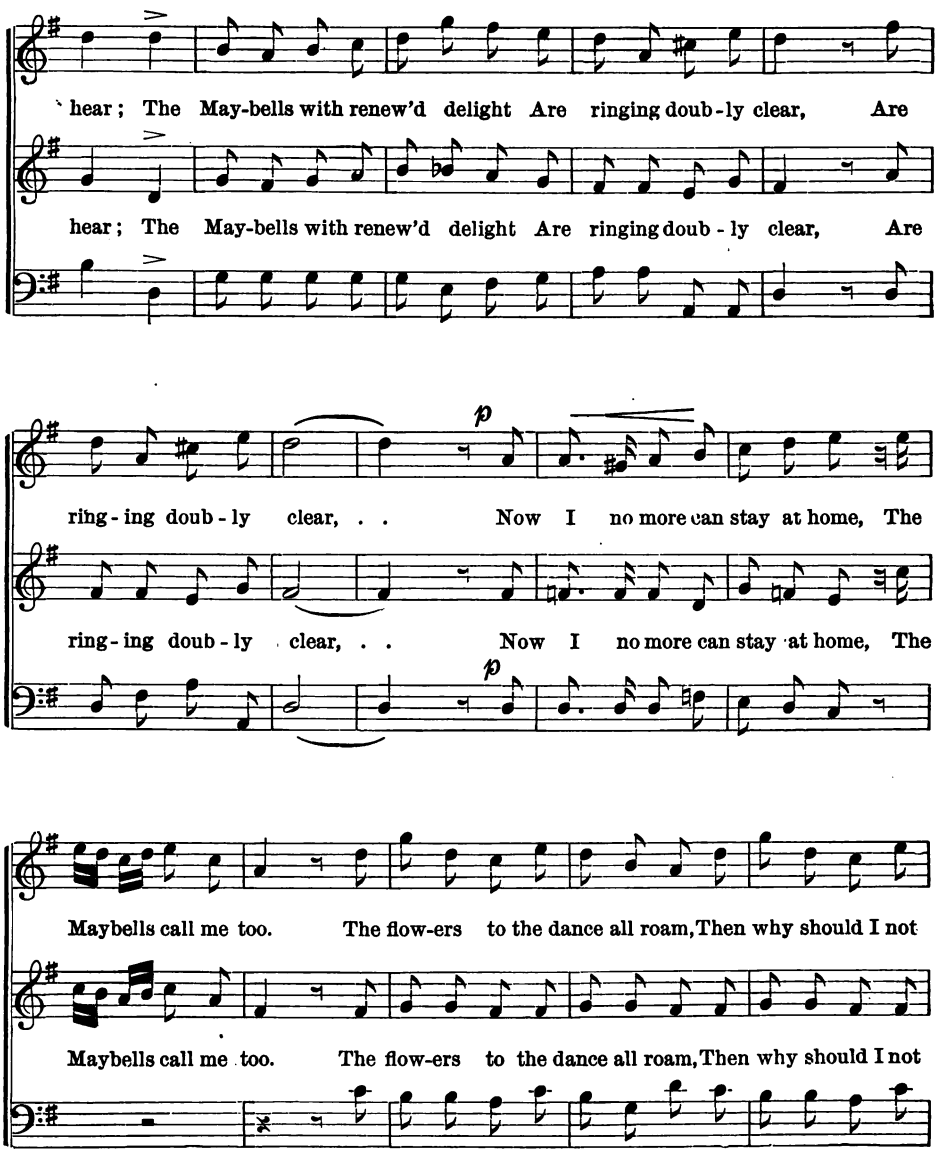
THE MAYBELLS AND THE FLOWERS.

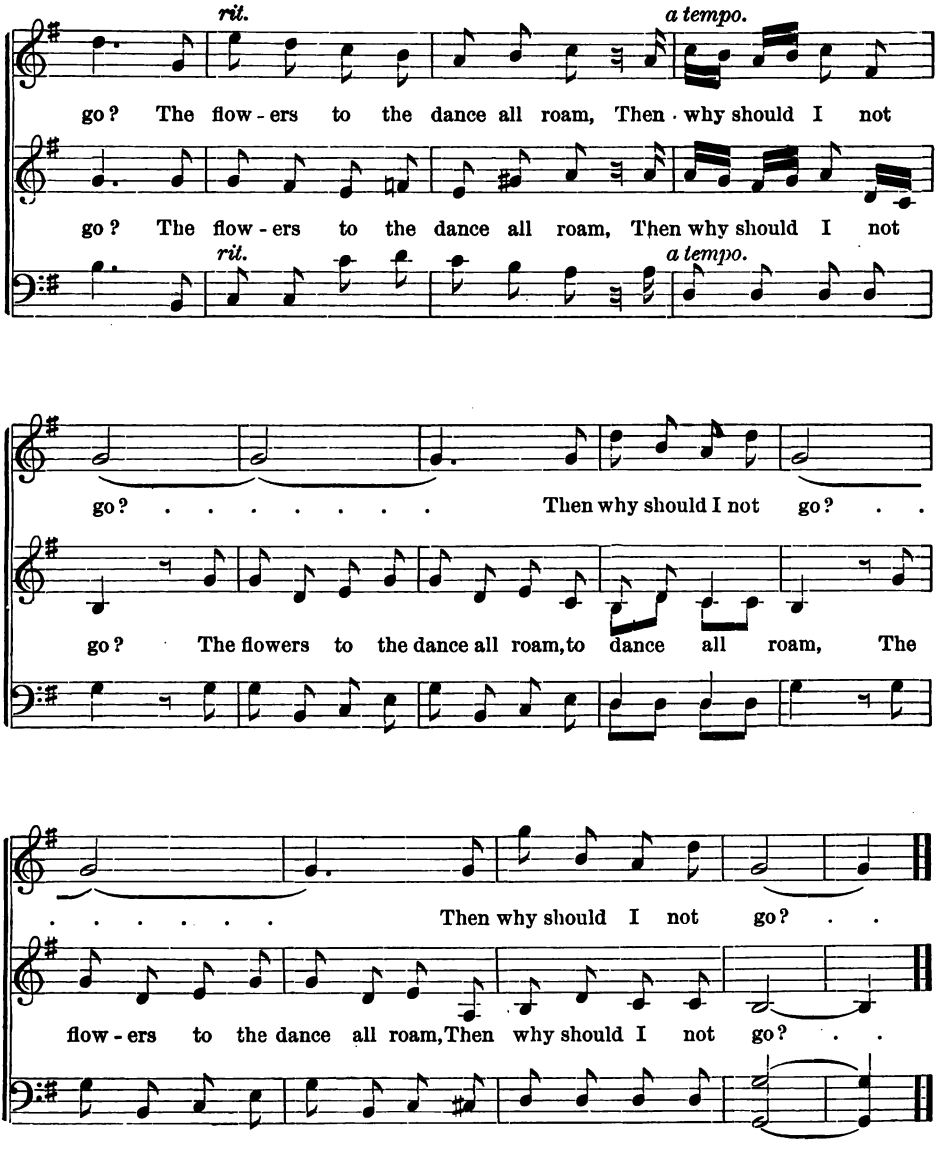



round, For - get - me - not of heaven - ly hue, And vio - lets too, a -
round, For - get - me - not of heaven - ly hue, And vio - lets too, a -
rit.
a tempo.
bound, For - get - me - not of heaven - ly hue, And vio - lets too, a -
bound, For - get - me - not of heaven - ly hue, And vio - lets too, a -
rit.
a tempo.
dim. e ritard.
a tempo.
bound, ... And vio - lets too, abound. Young
bound, For - get-me - not of heaven - ly hue, And vio - lets too, abound. Young
dim. e ritard.
a tempo.


Maybells play a sprightly tune, And all be - gin to dance, While o'er them smiles the
Maybells play a sprightly tune, And all be - gin to dance, While o'er them smiles the
gen-tle moon, With soft and sil-very glance, With soft and sil - very glance.
gen-tle moon, With soft and sil-very glance, With soft and sil - very glance.
f
This Mas-ter Frost of-fend - ed sore, He in the vale appeared;
This Mas-ter Frost of-fend - ed sore, He in the vale appeared;

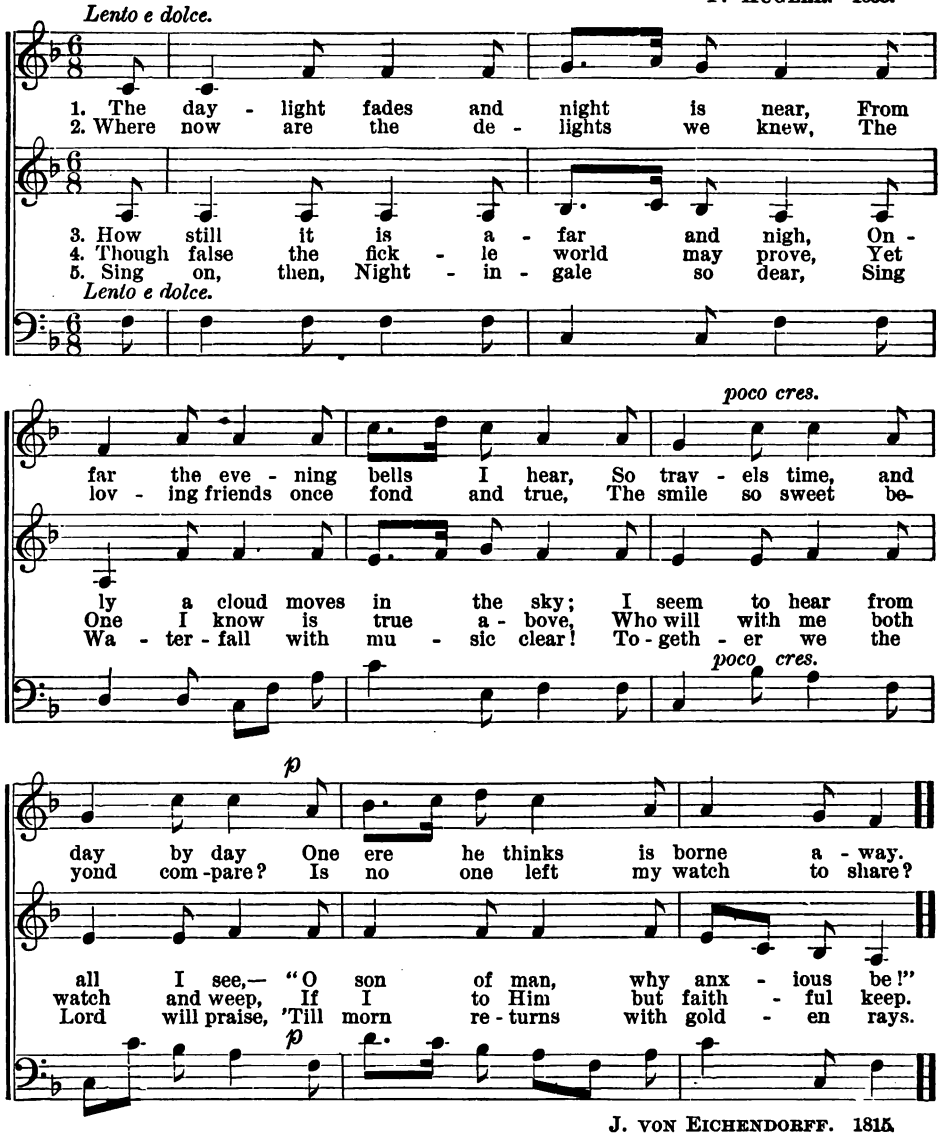

pp
Young Maybells ring the dance no more, Gone
Young Maybells ring the dance no more, Gone are the flowers sear'd,
pp
are the flow-ers sear'd, Gone are the flow-ers sear'd, the flow - ers
pp
rit.
Gone are the flow-ers sear'd, the flow - ers
pp
rit.
f
a tempo.
sear'd. But frost has scarcely tak - en flight, When well-known sounds we
sear'd. But frost has scarcely tak - en flight, When well-known sounds we
a tempo.


hear; The May-bells with renew'd delight Are ringing doub-ly clear, Are
hear; The May-bells with renew'd delight Are ringing doub-ly clear, Are
p
ring-ing doub-ly clear, . . Now I no more can stay at home, The
ring-ing doub-ly clear, . . Now I no more can stay at home, The
p
Maybells call me too. The flow-ers to the dance all roam, Then why should I not
Maybells call me too. The flow-ers to the dance all roam, Then why should I not


rit.
a tempo.
go? The flow - ers to the dance all roam, Then why should I not
go? The flow - ers to the dance all roam, Then why should I not
rit.
a tempo.
go? . . . . . Then why should I not go? . .
go? The flowers to the dance all roam, to dance all roam, The
. . . . . Then why should I not go? . .
flow - ers to the dance all roam, Then why should I not go? . .

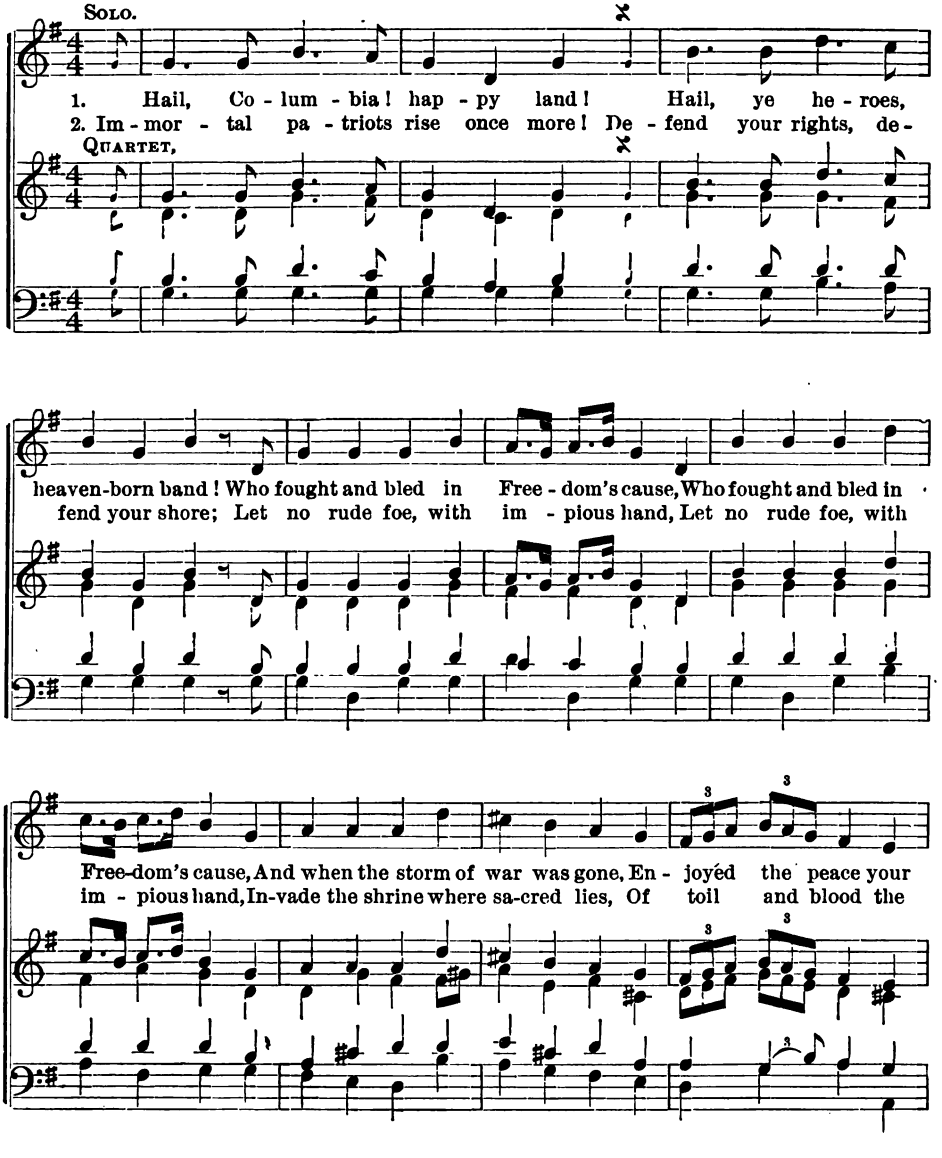
THE DAYLIGHT FADES.

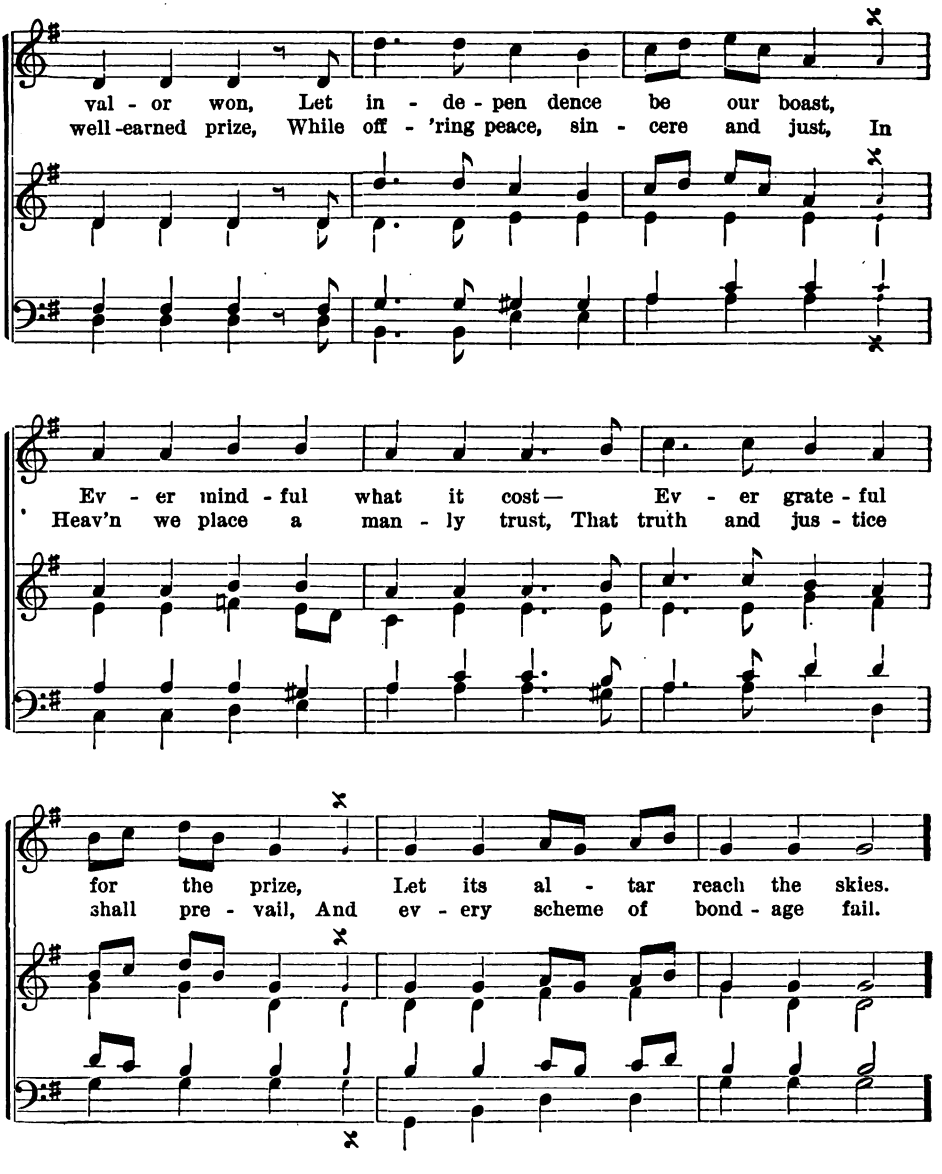
F. KUGLER. 1833.

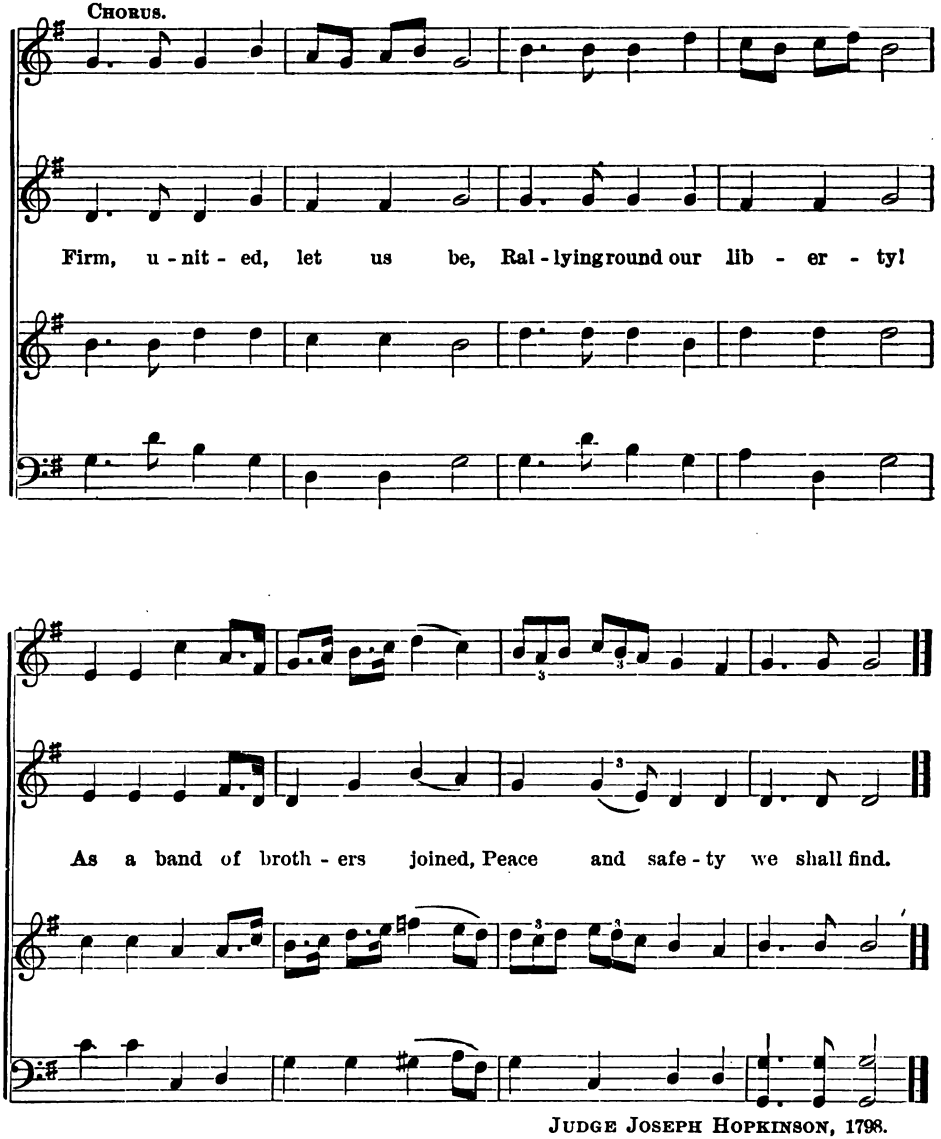


J. VON EICHENDORFF. 1815.

HAIL, COLUMBIA!



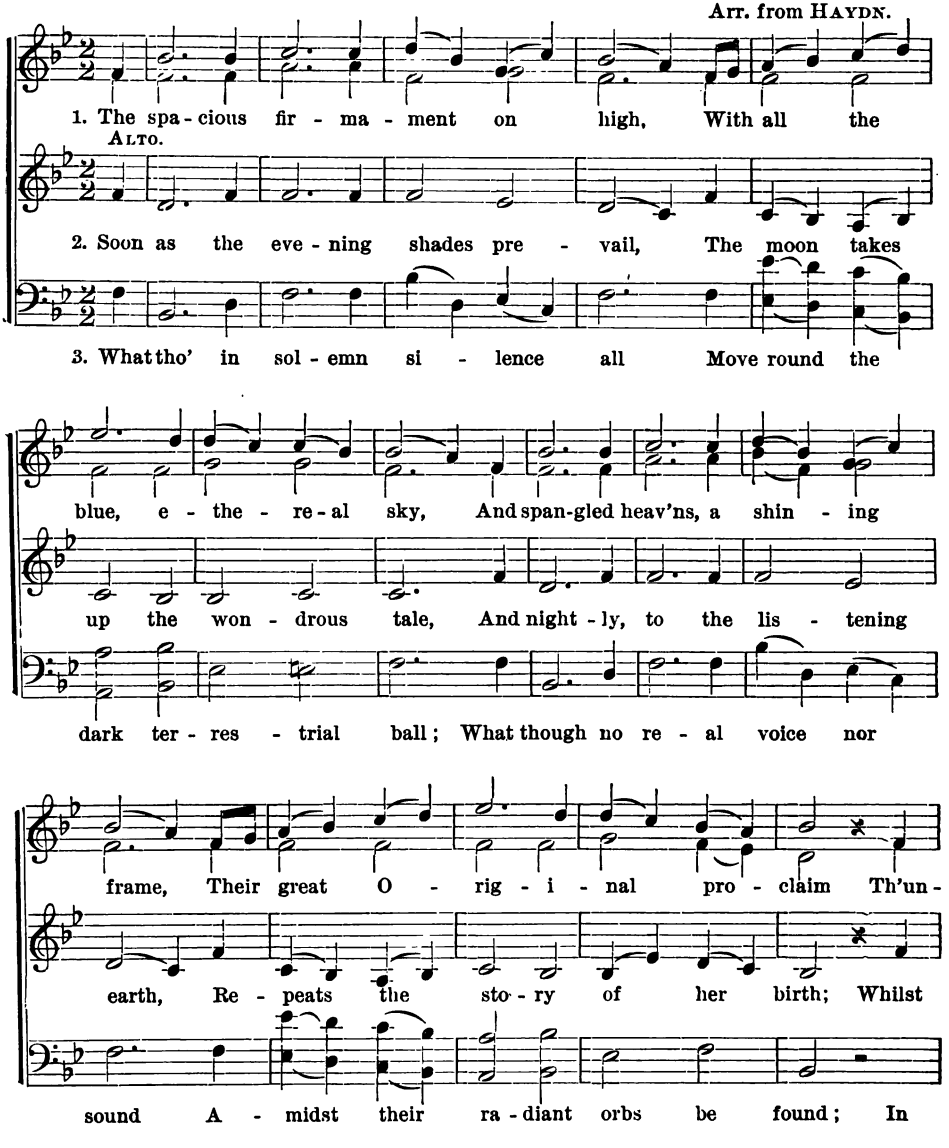

val - or won, Let in - de - pen dence be our boast,
well-earned prize, While off - 'ring peace, sin - cere and just, In
Ev - er mind - ful what it cost— Ev - er grate - ful
Heav'n we place a man - ly trust, That truth and jus - tice
for the prize, Let its al - tar reach the skies.
shall pre - vail, And ev - ery scheme of bond - age fail.

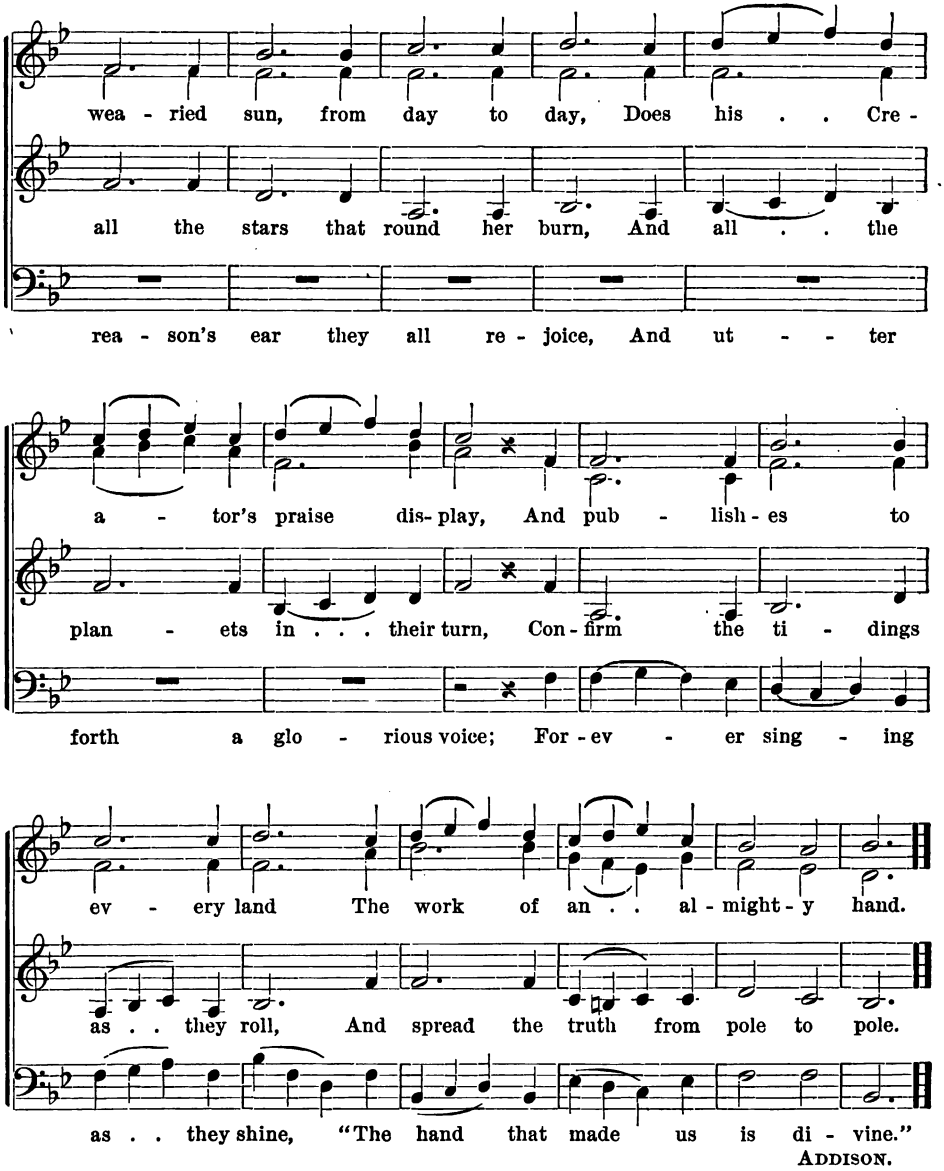


JUDGE JOSEPH HOPKINSON, 1798.

THE SPACIOUS FIRMAMENT.

Arr. from HAYDN.

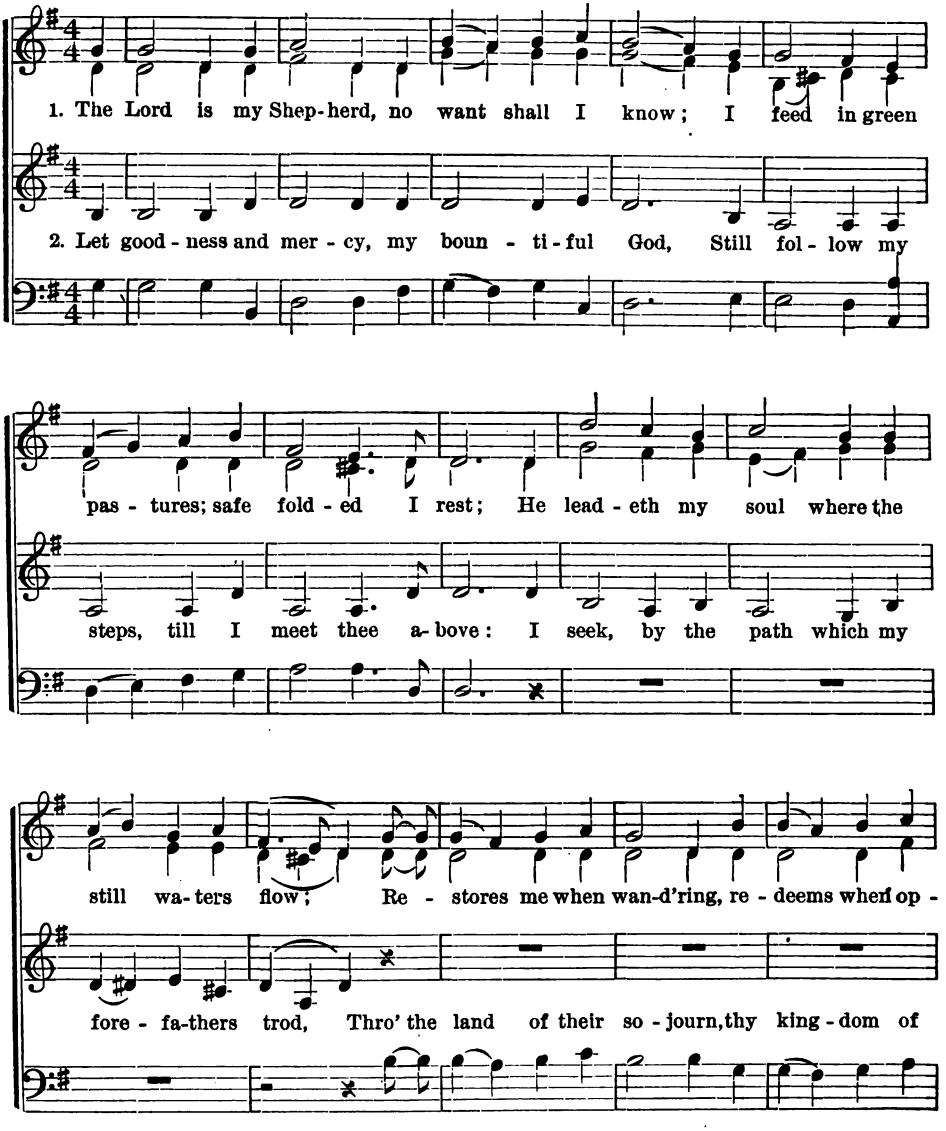


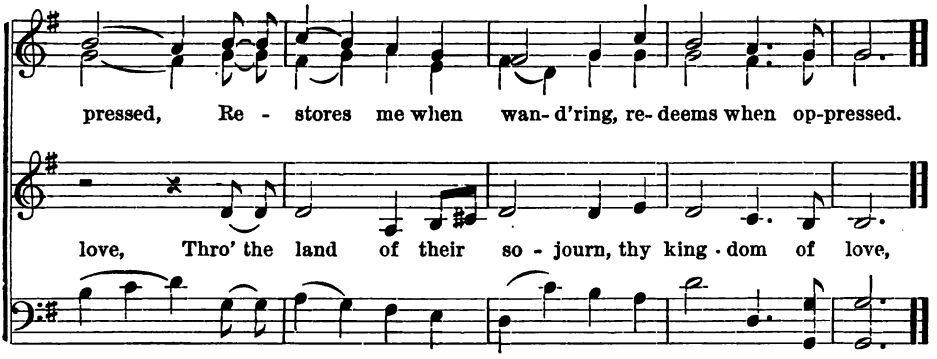

wea - ried sun, from day to day, Does his . . Cre -
all the stars that round her burn, And all . . the
rea - son's ear they all re - joice, And ut - - - ter
a - tor's praise dis- play, And pub - lish - es to
plan - ets in . . . their turn, Con - firm the ti - dings
forth a glo - rious voice; For - ev - er sing - ing
ev - ery land The work of an . . al - might - y hand.
as . . they roll, And spread the truth from pole to pole.
as . . they shine, "The hand that made us is di - vine."

ADDISON.

PORTUGUESE HYMN.

READING, 1760.

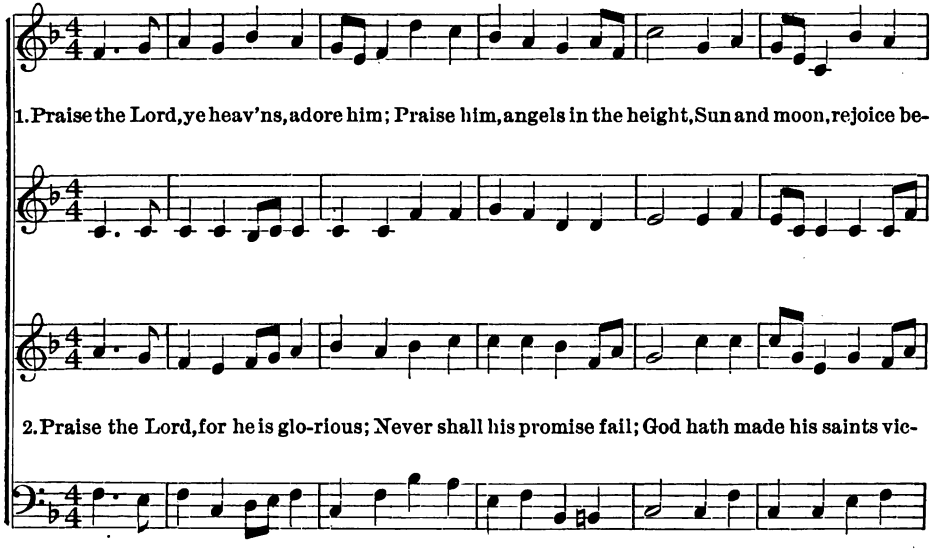


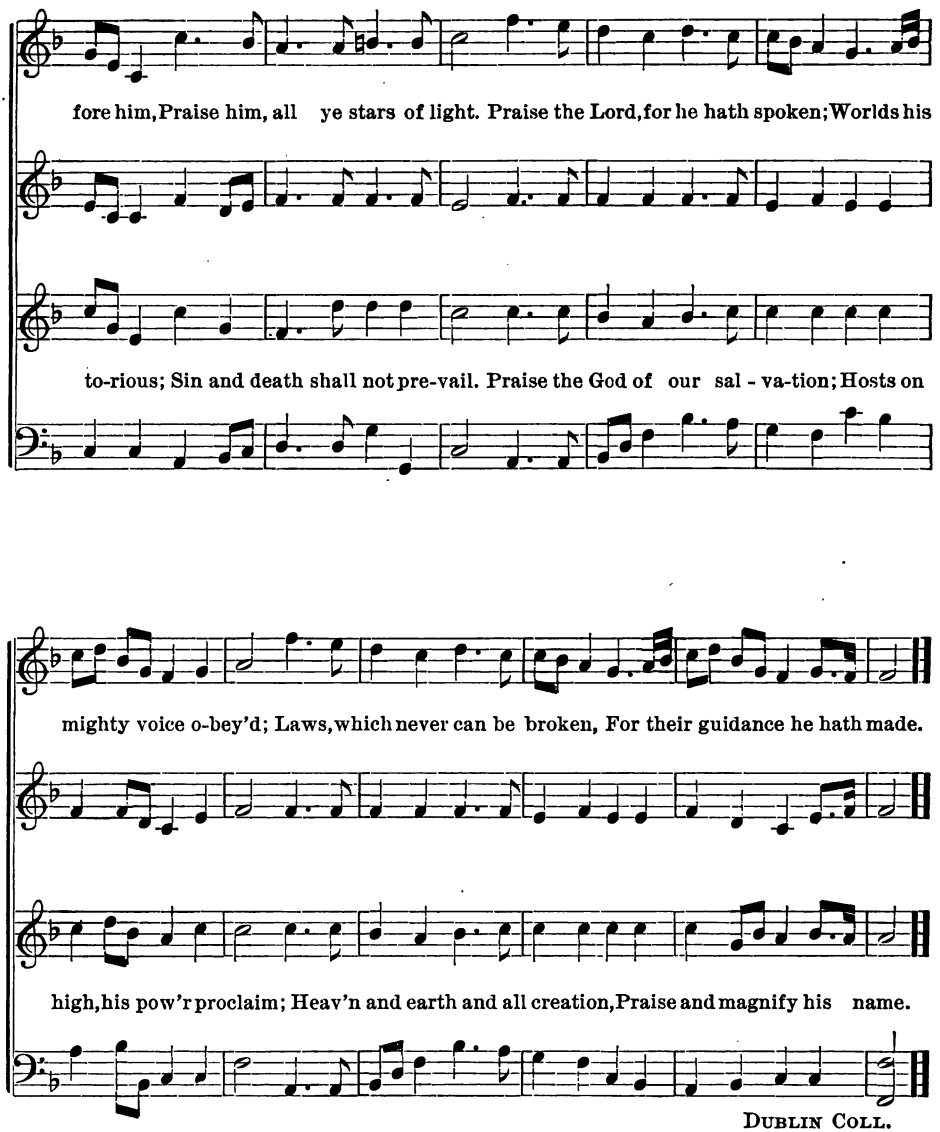


MONTGOMERY.

PRAISE THE LORD.

Austrian National Hymn.
HAYDN.

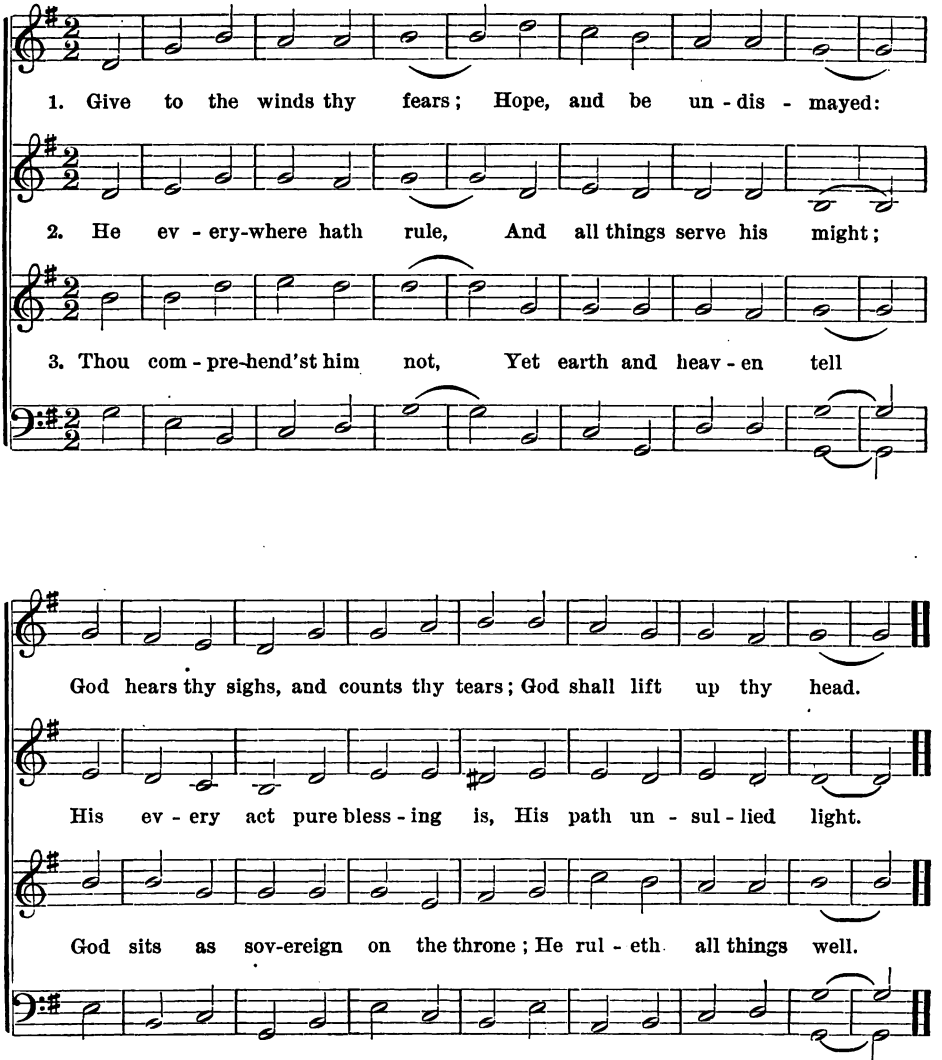



fore him, Praise him, all ye stars of light. Praise the Lord, for he hath spoken; Worlds his
to-rious; Sin and death shall not pre-vail. Praise the God of our sal - va-tion; Hosts on
mighty voice o-bey'd; Laws, which never can be broken, For their guidance he hath made.
high, his pow'r proclaim; Heav'n and earth and all creation, Praise and magnify his name.

DUBLIN COLL.

ST. MICHAELS.

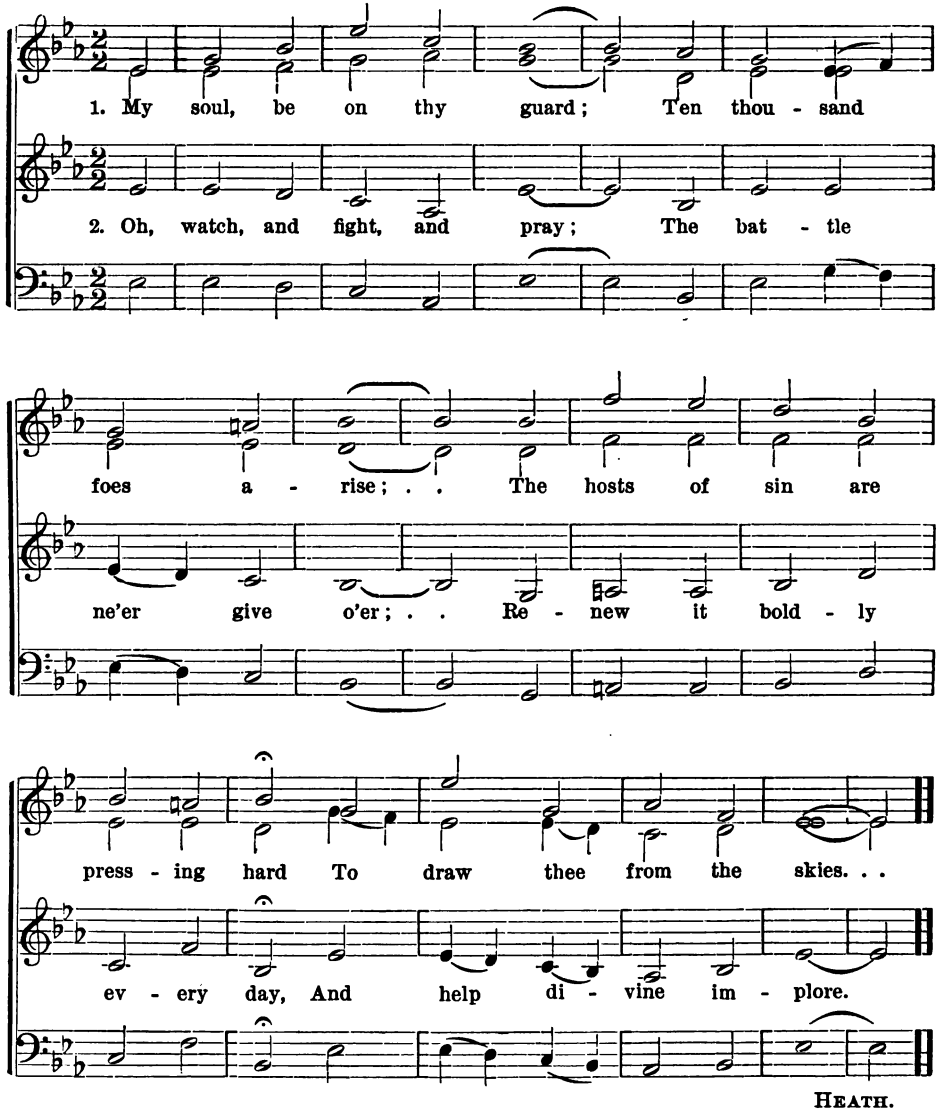
Day's Psalter, 1588.
Har. by HAVERGAL.



PAUL GERHARDT.

TYTHERTON.

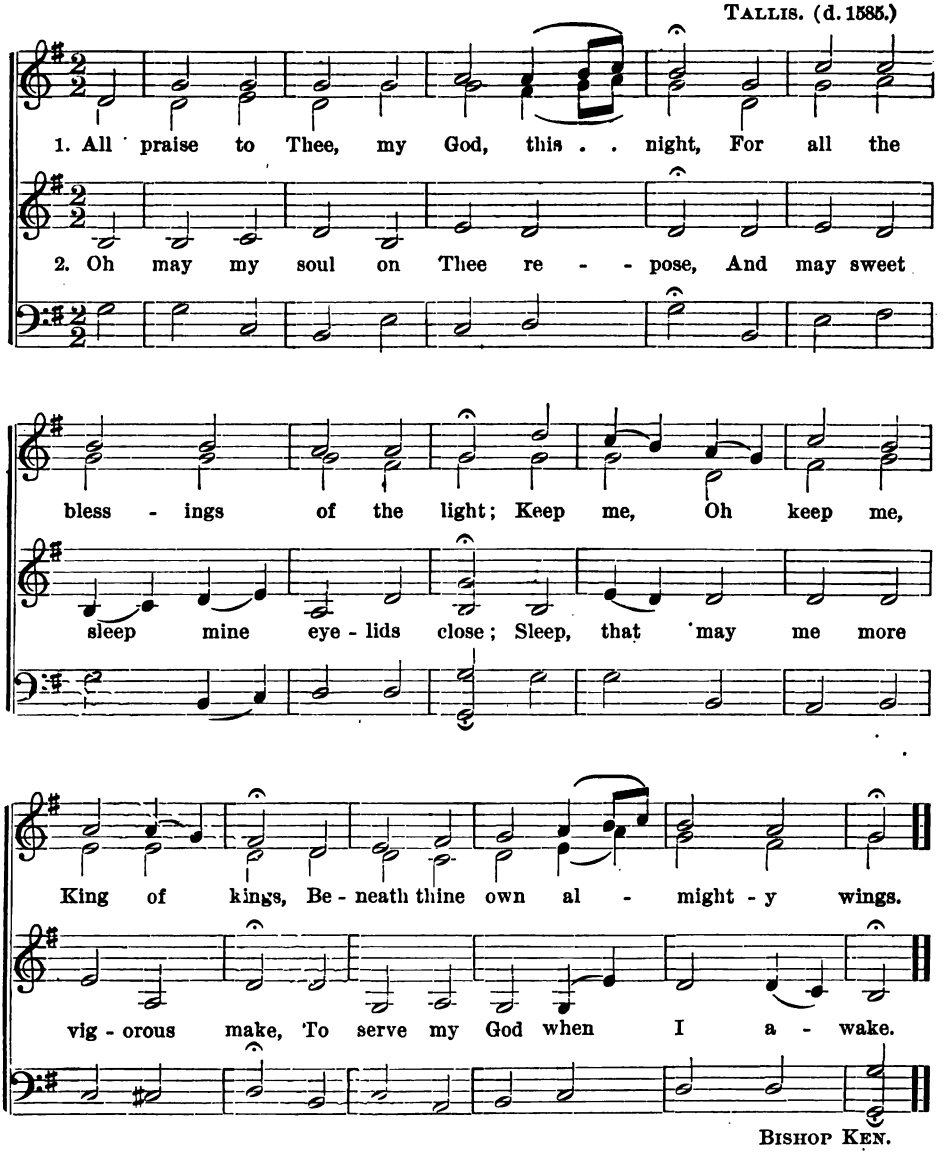
REV. J. WEST.



HEATH.

EVENING HYMN.

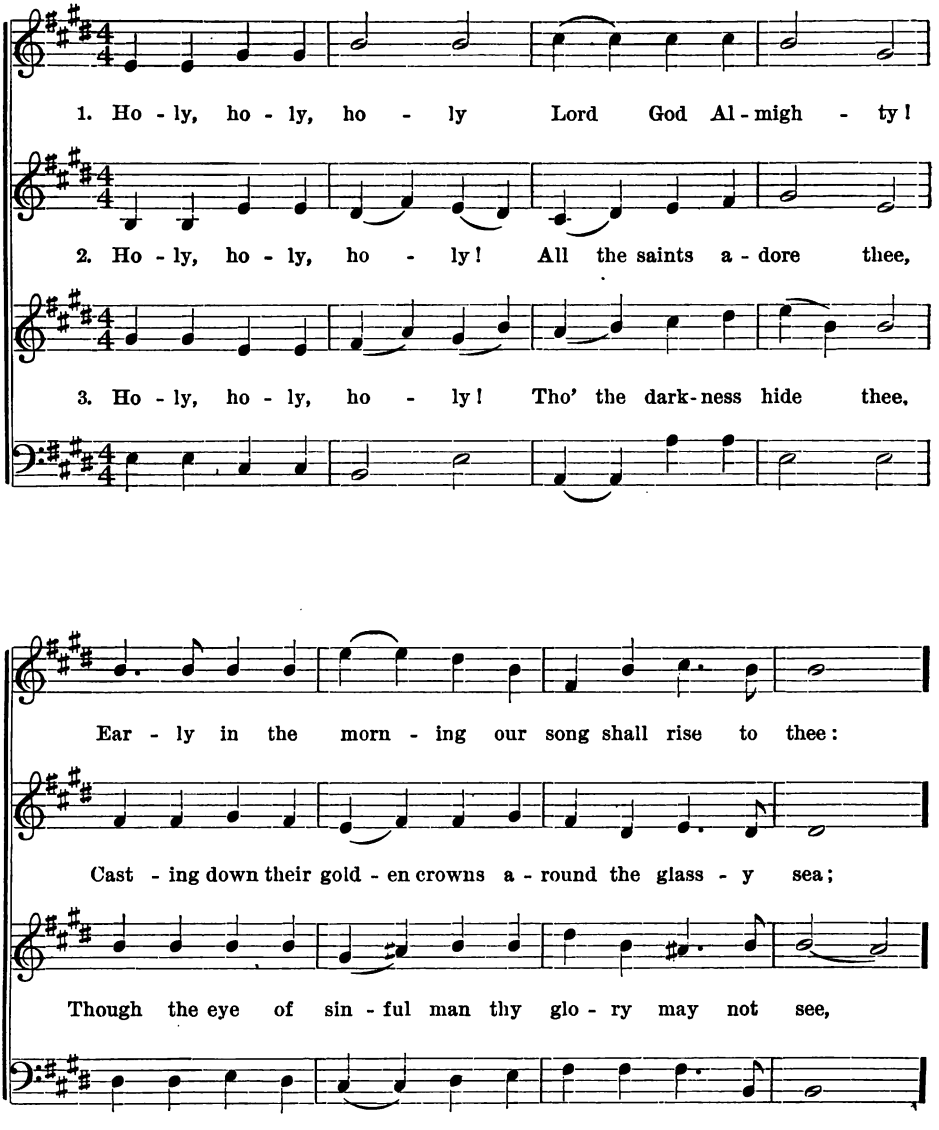
TALLIS. (d. 1585.)

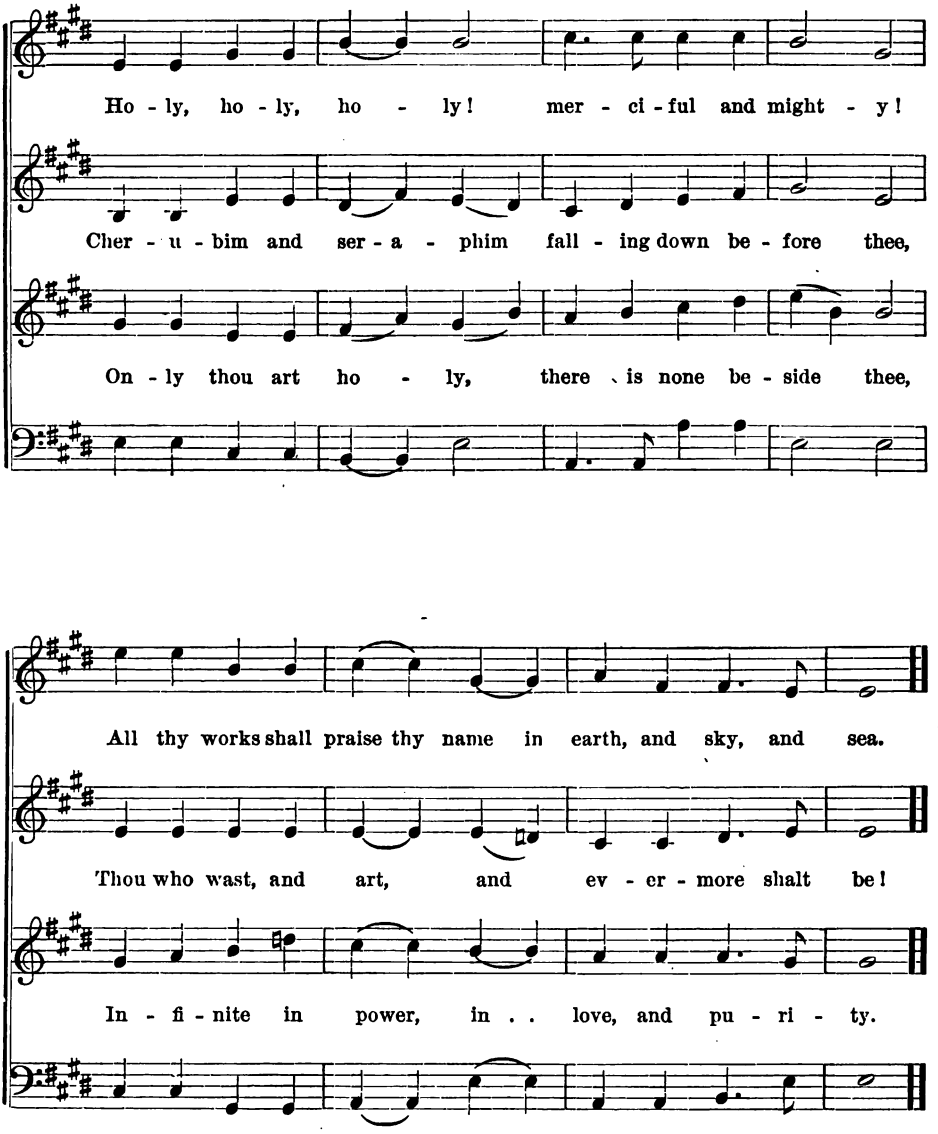


BISHOP KEN.

NICAEA.

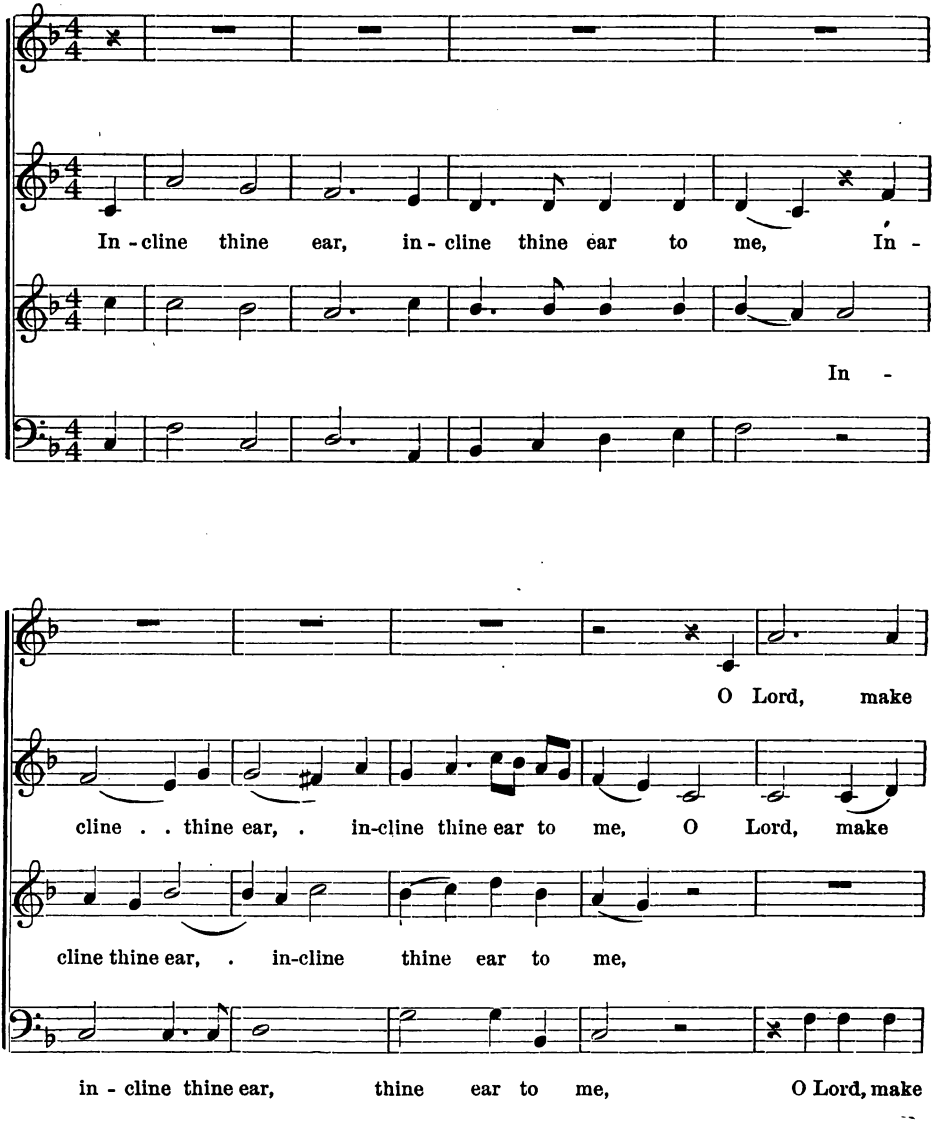
DYKES.

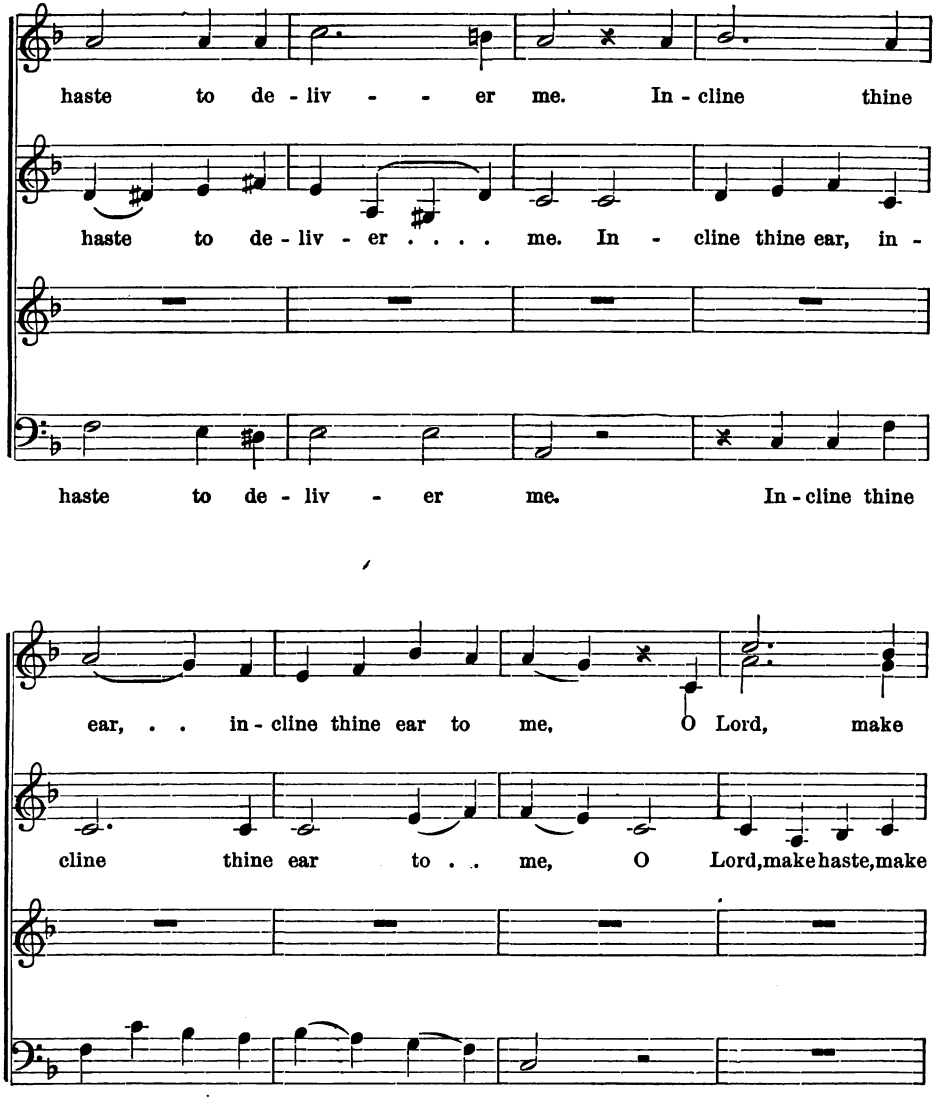


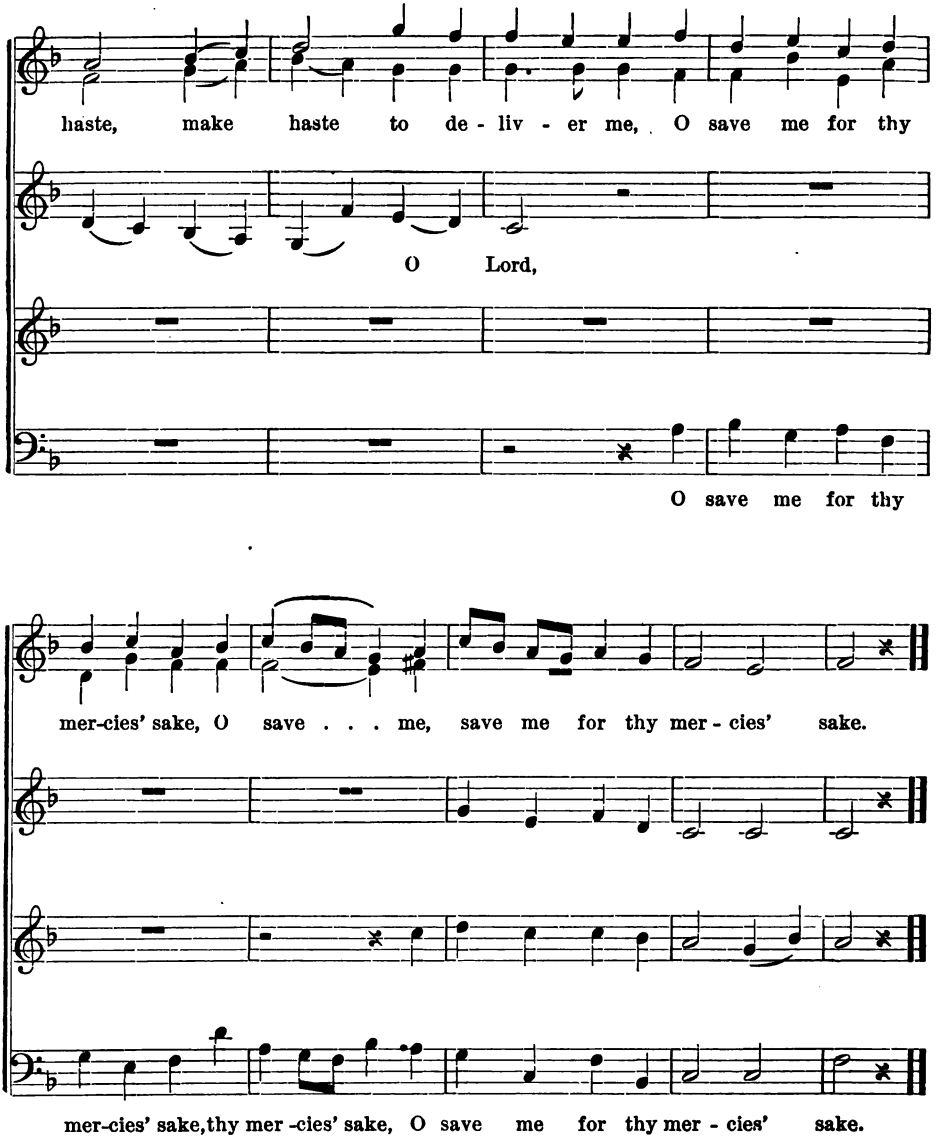

Ho - ly, ho - ly, ho - ly! mer - ci - ful and might - y!
Cher - u - bim and ser - a - phim fall - ing down be - fore thee,
On - ly thou art ho - ly, there is none be - side thee,
All thy works shall praise thy name in earth, and sky, and sea.
Thou who wast, and art, and ev - er - more shalt be!
In - fi - nite in power, in . . love, and pu - ri - ty.

INCLINE THINE EAR.

Arr. fr. HIMMEL.

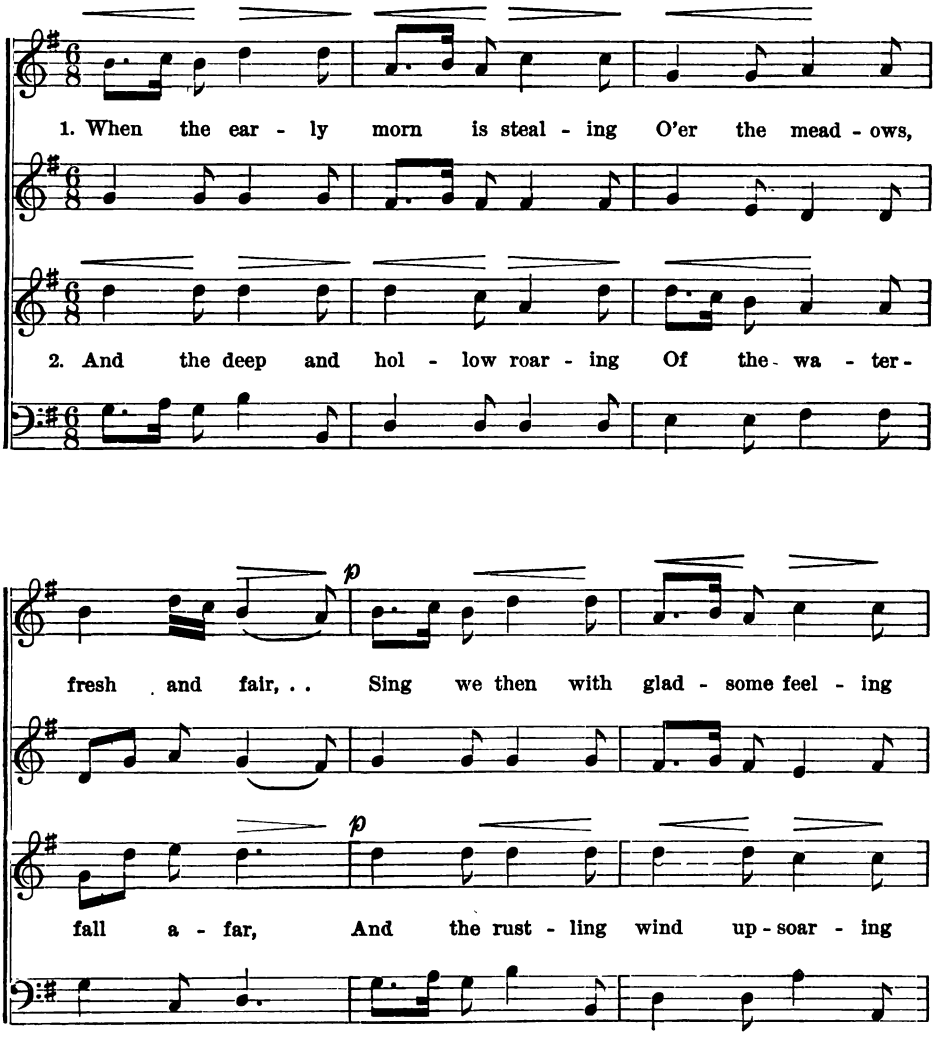


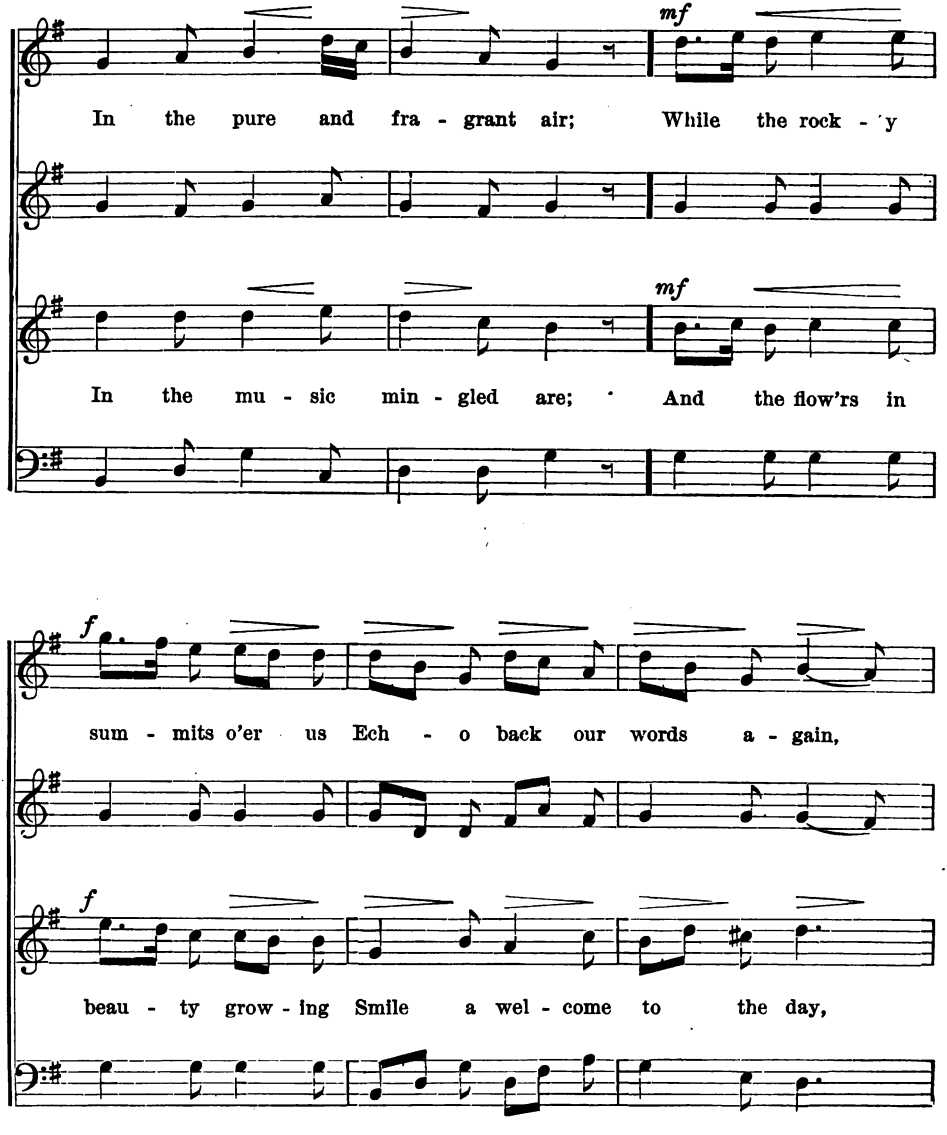

haste to de - liv - - er me. In - cline thine
haste to de - liv - er . . . . me. In - cline thine ear, in -
haste to de - liv - er me. In - cline thine
ear, . . in - cline thine ear to me, O Lord, make
cline thine ear to . . me, O Lord, make haste, make
ear, in-cline thine ear to . . me.

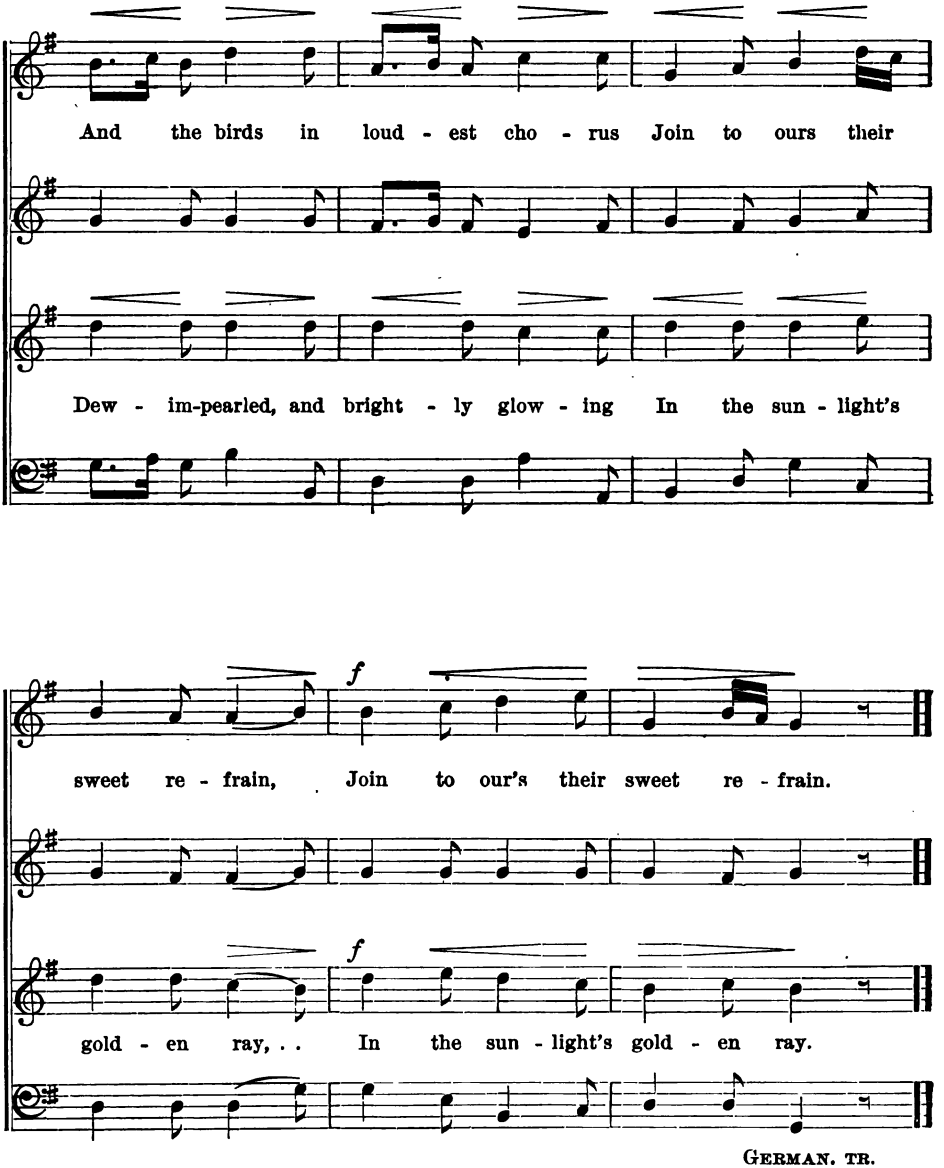

haste, make haste to de - liv - er me, O save me for thy
O Lord,
O save me for thy
mer-cies' sake, O save . . . me, save me for thy mer - cies' sake.
mer-cies' sake, thy mer -cies' sake, O save me for thy mer - cies' sake.

When the Early Morn is Stealing.

Mozart, arr. by Heim.



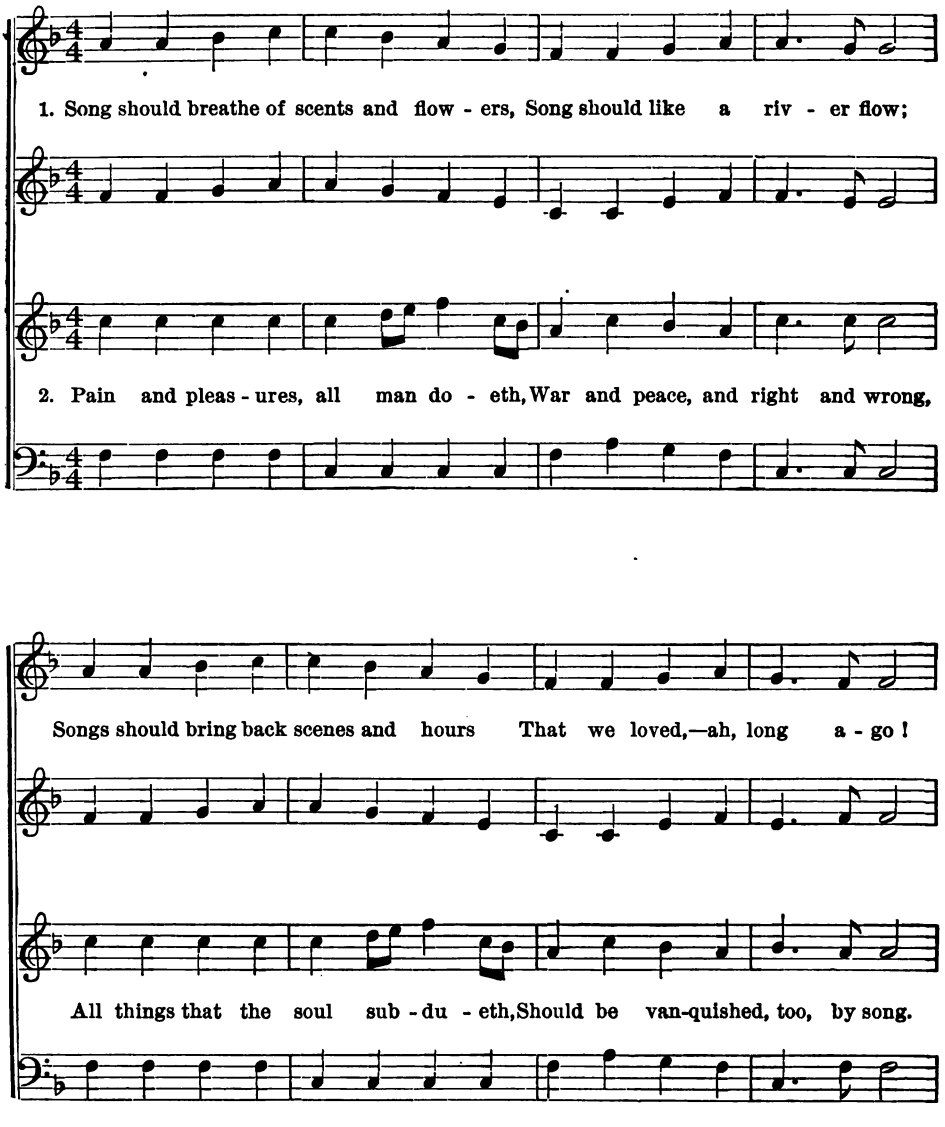

mf
In the pure and fra - grant air; While the rock - y
mf
In the mu - sic min - gled are; And the flow'rs in
f
sum - mits o'er us Ech - o back our words a - gain,
f
beau - ty grow - ing Smile a wel - come to the day,

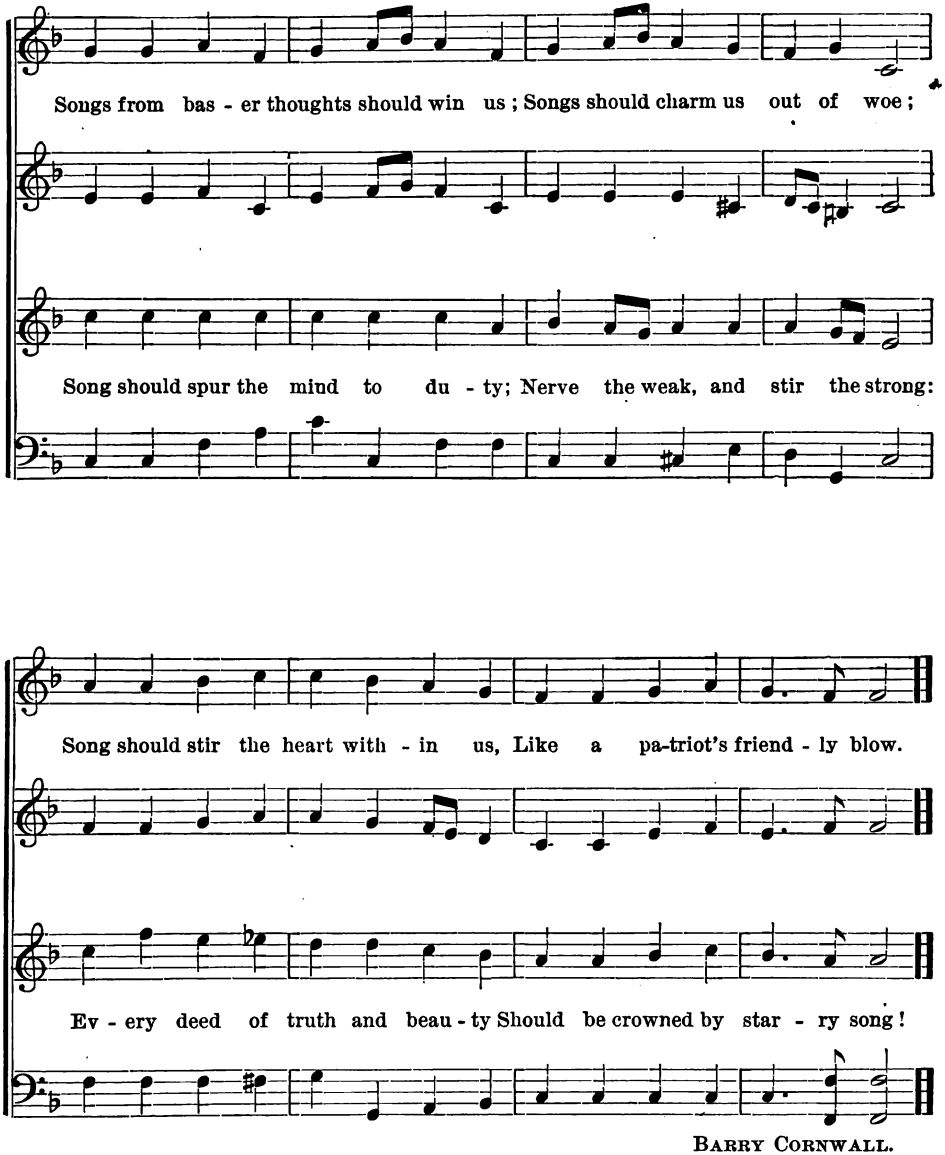

And the birds in loud - est cho - rus Join to ours their
Dew - im-pearled, and bright - ly glow - ing In the sun - light's
f
sweet re - frain, Join to our's their sweet re - frain.
f
gold - en ray, . . In the sun - light's gold - en ray.

GERMAN. TR.

SONG SHOULD BREATHE.

Arr. fr. BEETHOVEN.

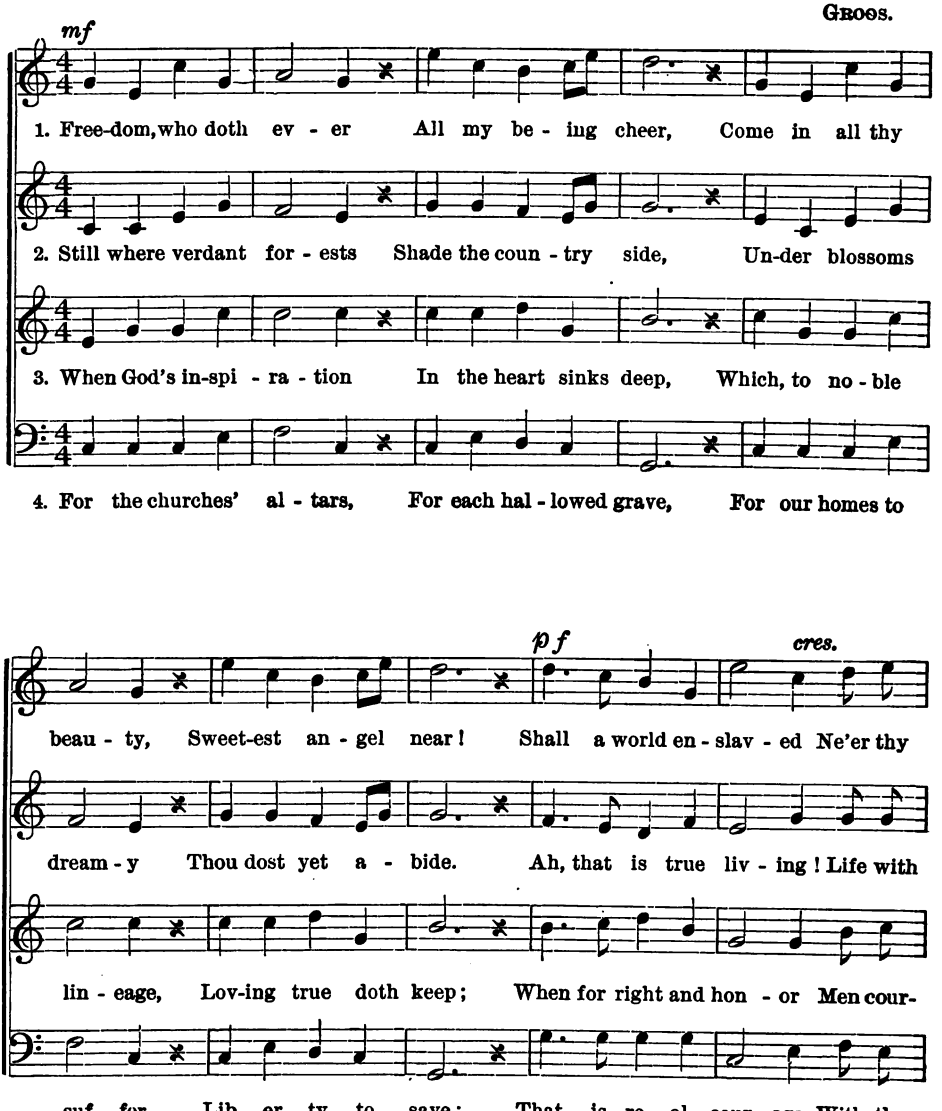


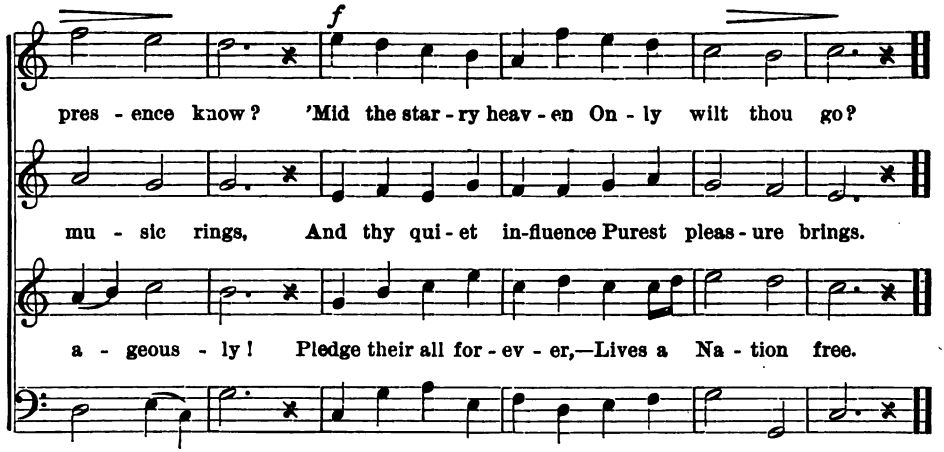


BARRY CORNWALL.

FREEDOM.

GROOS.

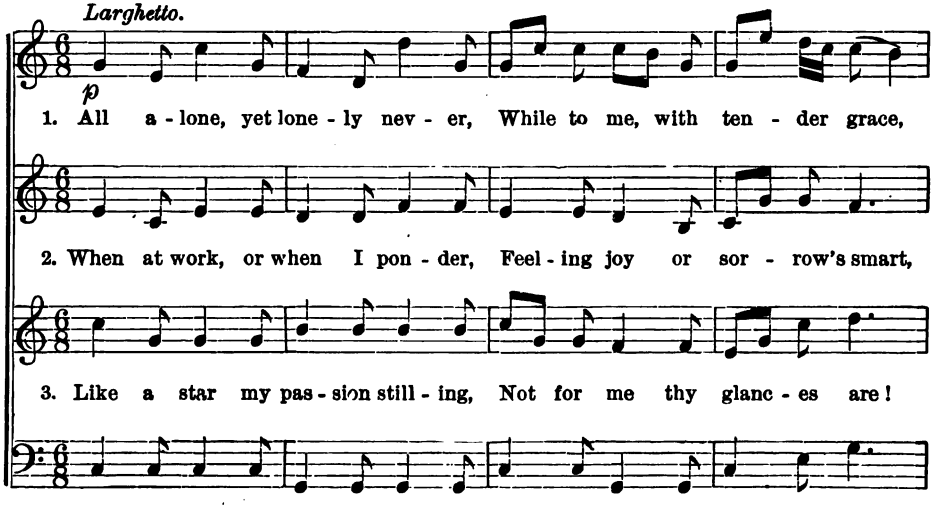


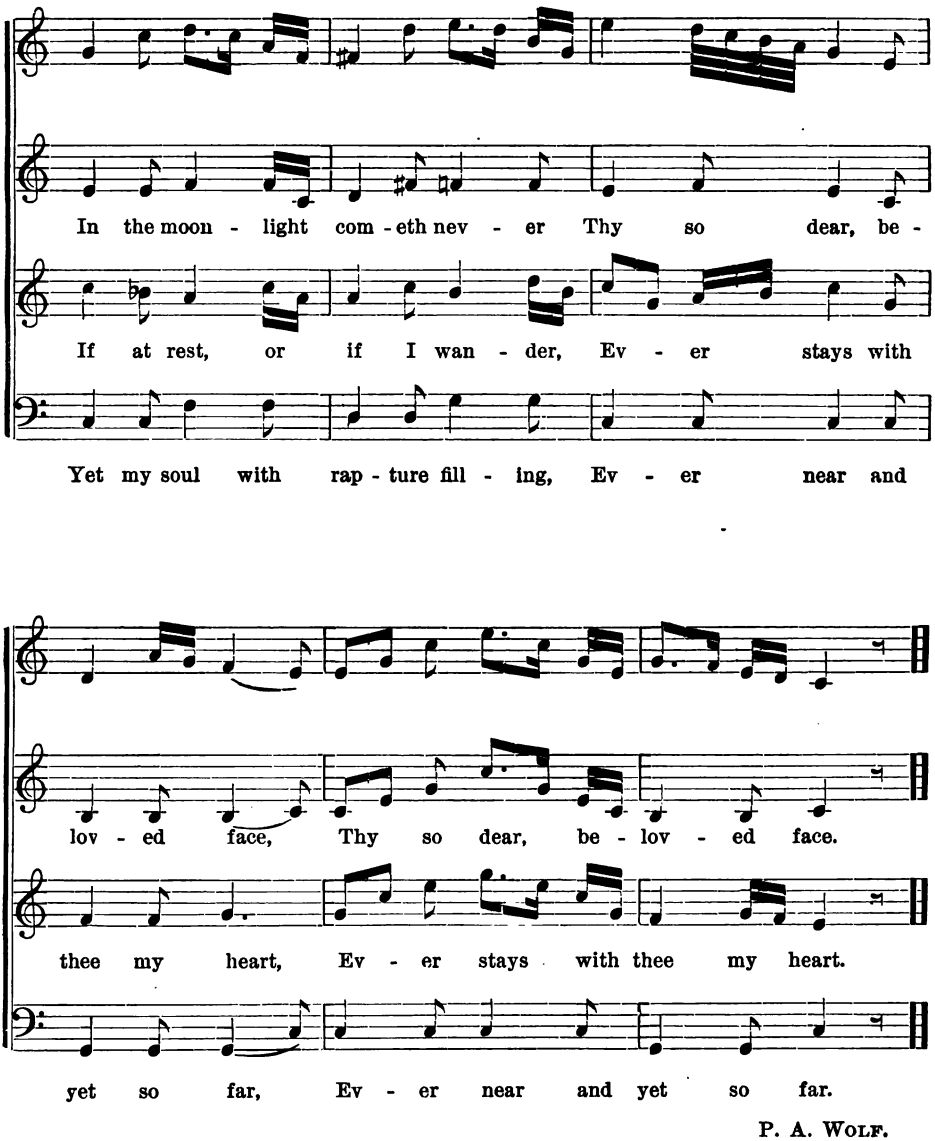


MAX VON SCHENKENDORF.
before 1813.

ALONE.

ARR. FR. WEBER'S PRICIOSA.



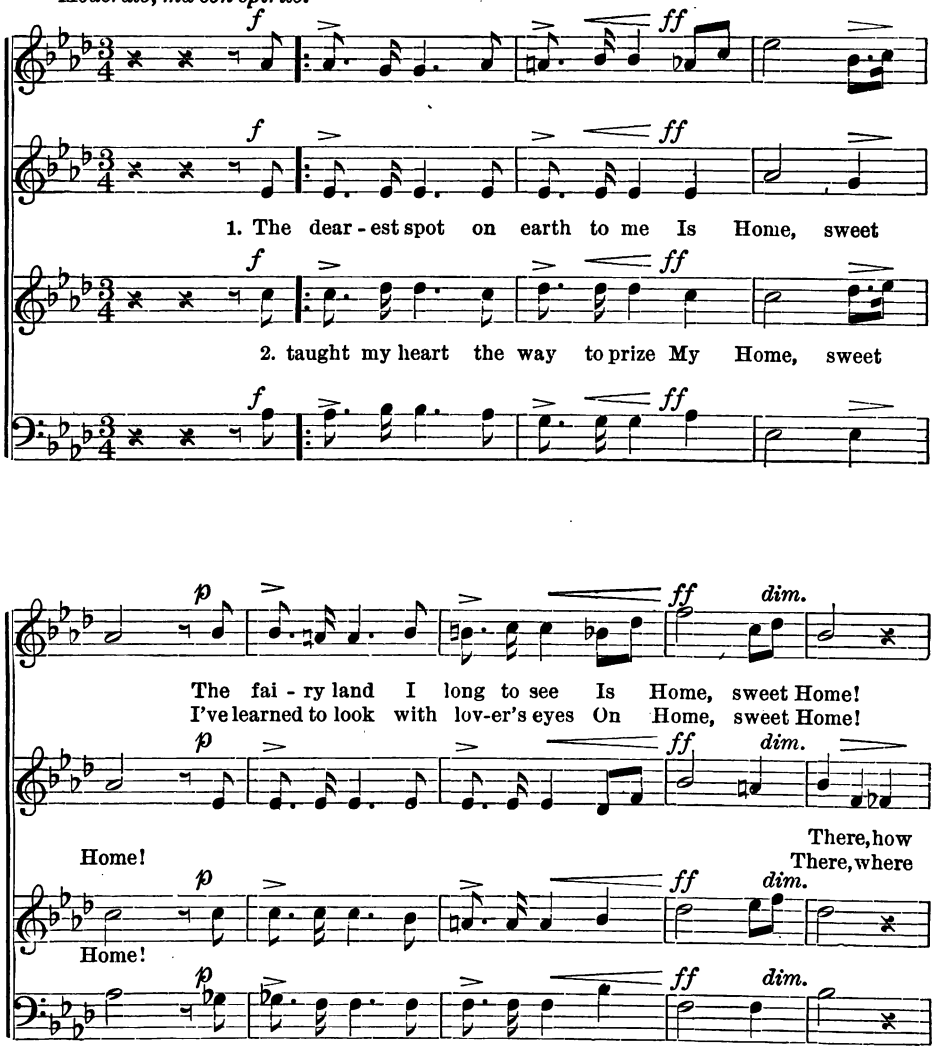

In the moon - light com - eth nev - er Thy so dear, be -
If at rest, or if I wan - der, Ev - er stays with
Yet my soul with rap - ture fill - ing, Ev - er near and
lov - ed face, Thy so dear, be - lov - ed face.
thee my heart, Ev - er stays with thee my heart.
yet so far, Ev - er near and yet so far.

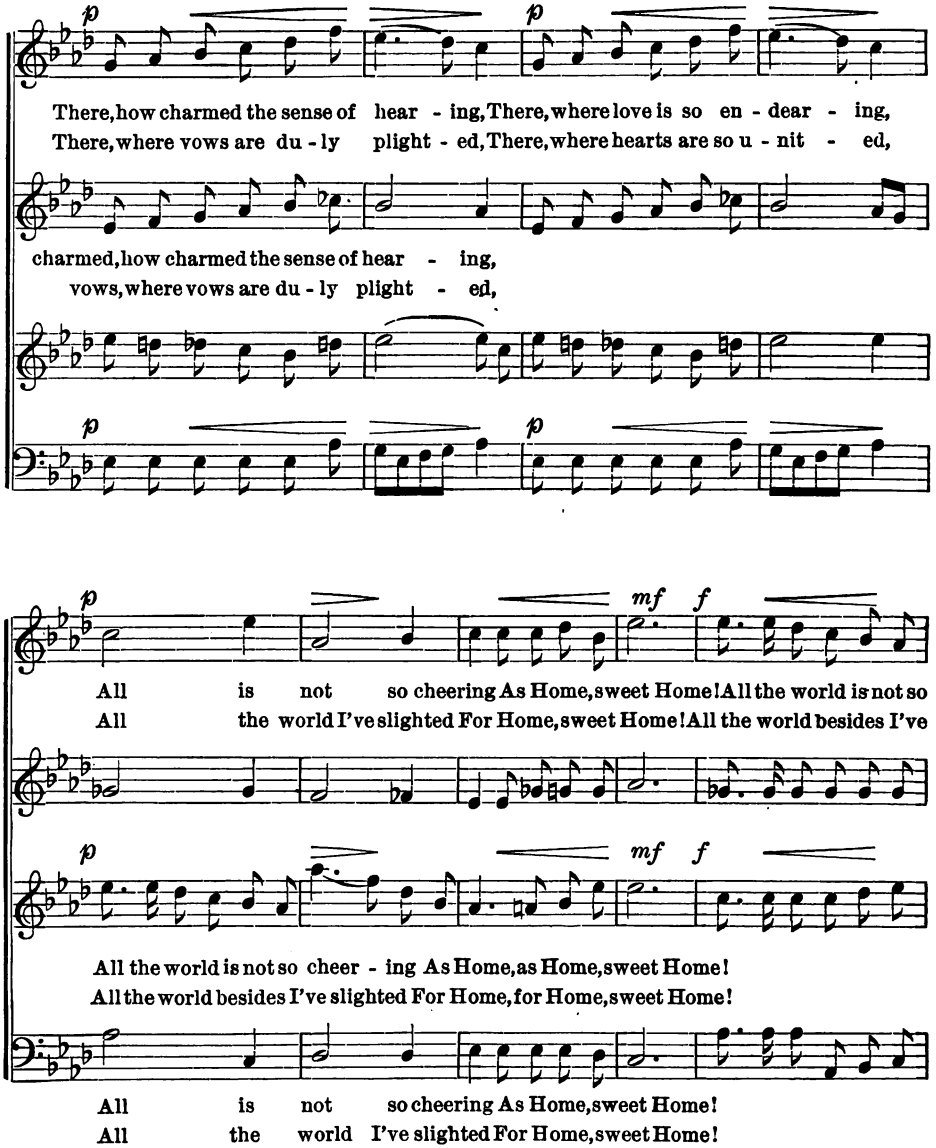
P. A. WOLF.

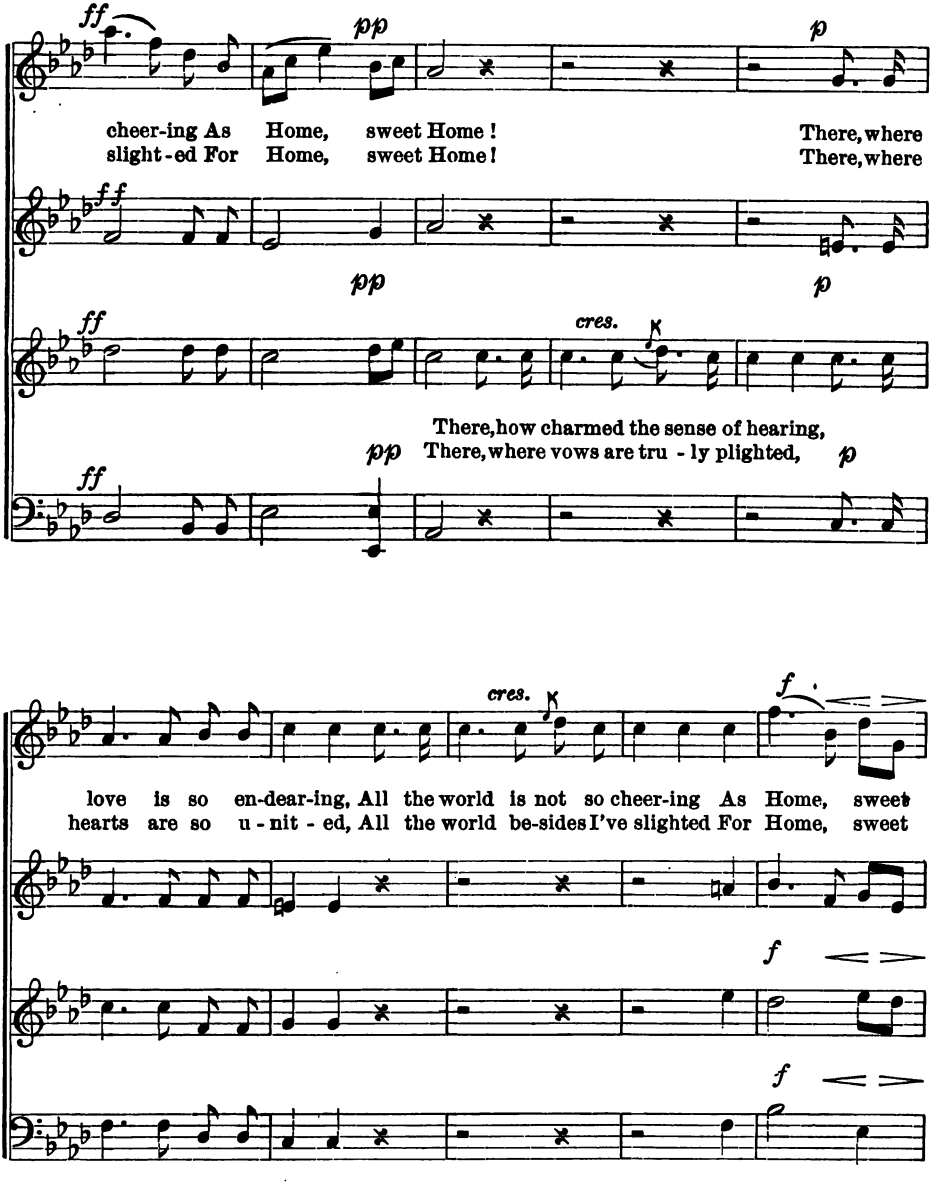
HOME.

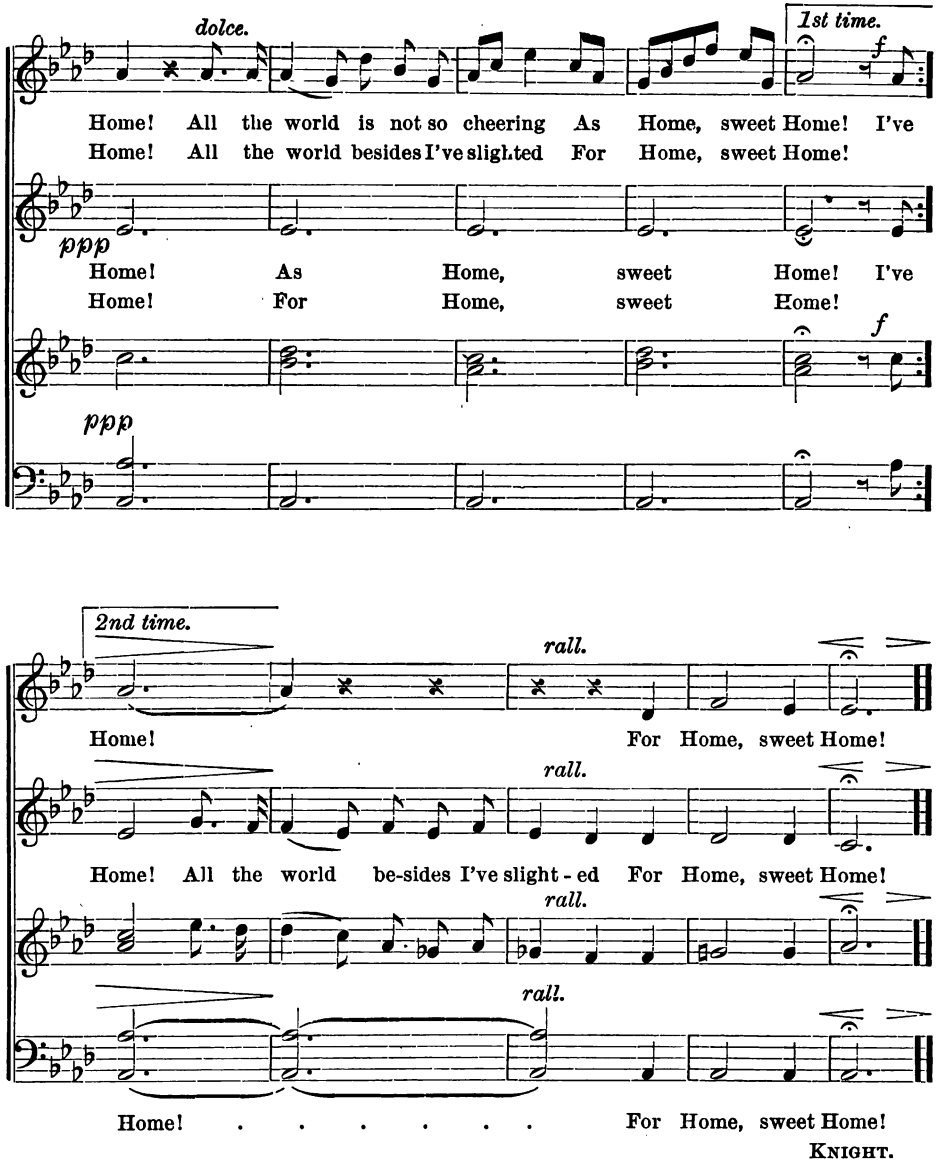
PART SONG. SIR JULIUS BENEDICT.

Moderato, ma con spirito.




There, how charmed the sense of hear - ing, There, where love is so en - dear - ing,
There, where vows are du - ly plight - ed, There, where hearts are so u - nit - ed,
charmed, how charmed the sense of hear - ing,
vows, where vows are du - ly plight - ed,
All is not so cheering As Home, sweet Home! All the world is not so
All the world I've slighted For Home, sweet Home! All the world besides I've
All the world is not so cheer - ing As Home, as Home, sweet Home!
All the world besides I've slighted For Home, for Home, sweet Home!
All is not so cheering As Home, sweet Home!
All the world I've slighted For Home, sweet Home!

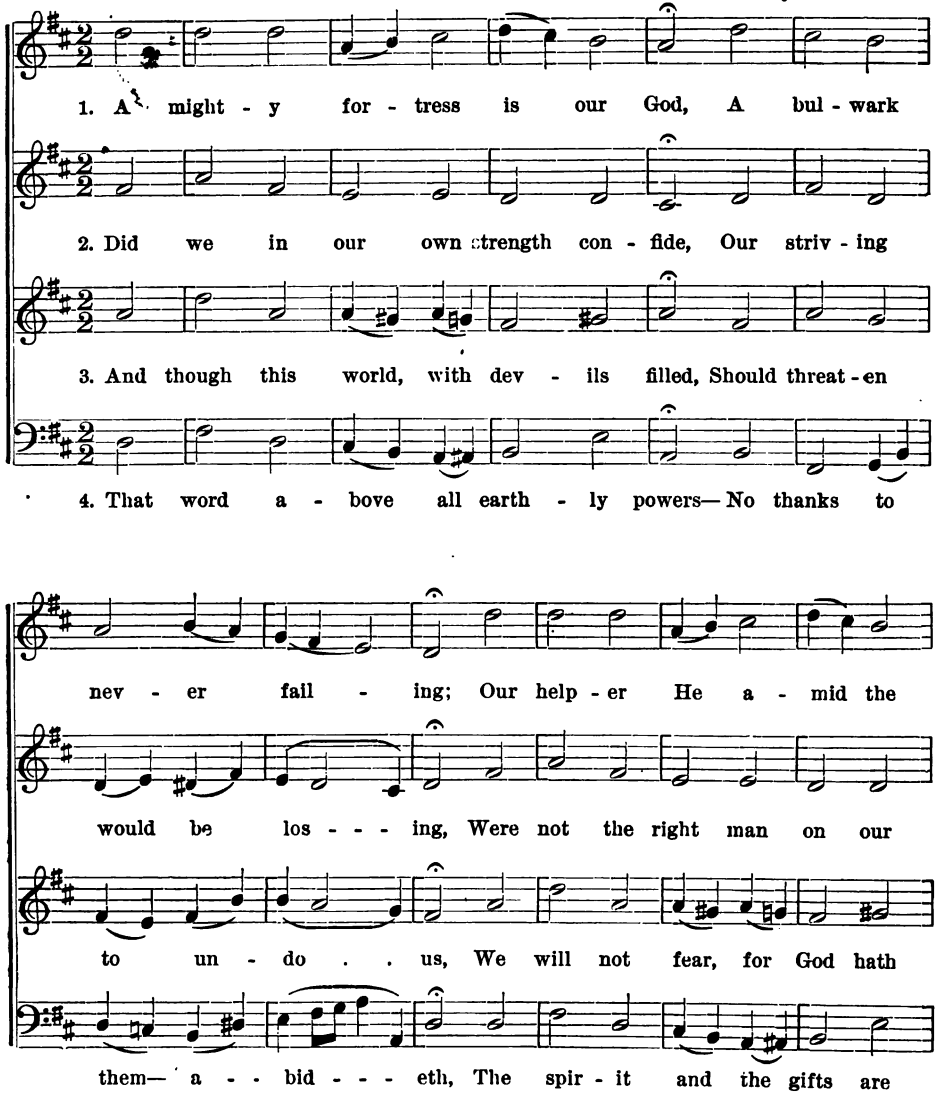

ff
pp
p
cheer-ing As Home, sweet Home!
slight-ed For Home, sweet Home!
There, where
There, where
ff
pp
p
ff
cres.
There, how charmed the sense of hearing,
pp
There, where vows are tru - ly plighted,
p
ff
cres.
f
love is so en-dear-ing, All the world is not so cheer-ing As Home, sweet
hearts are so u - nit - ed, All the world be-sides I've slighted For Home, sweet
f
f

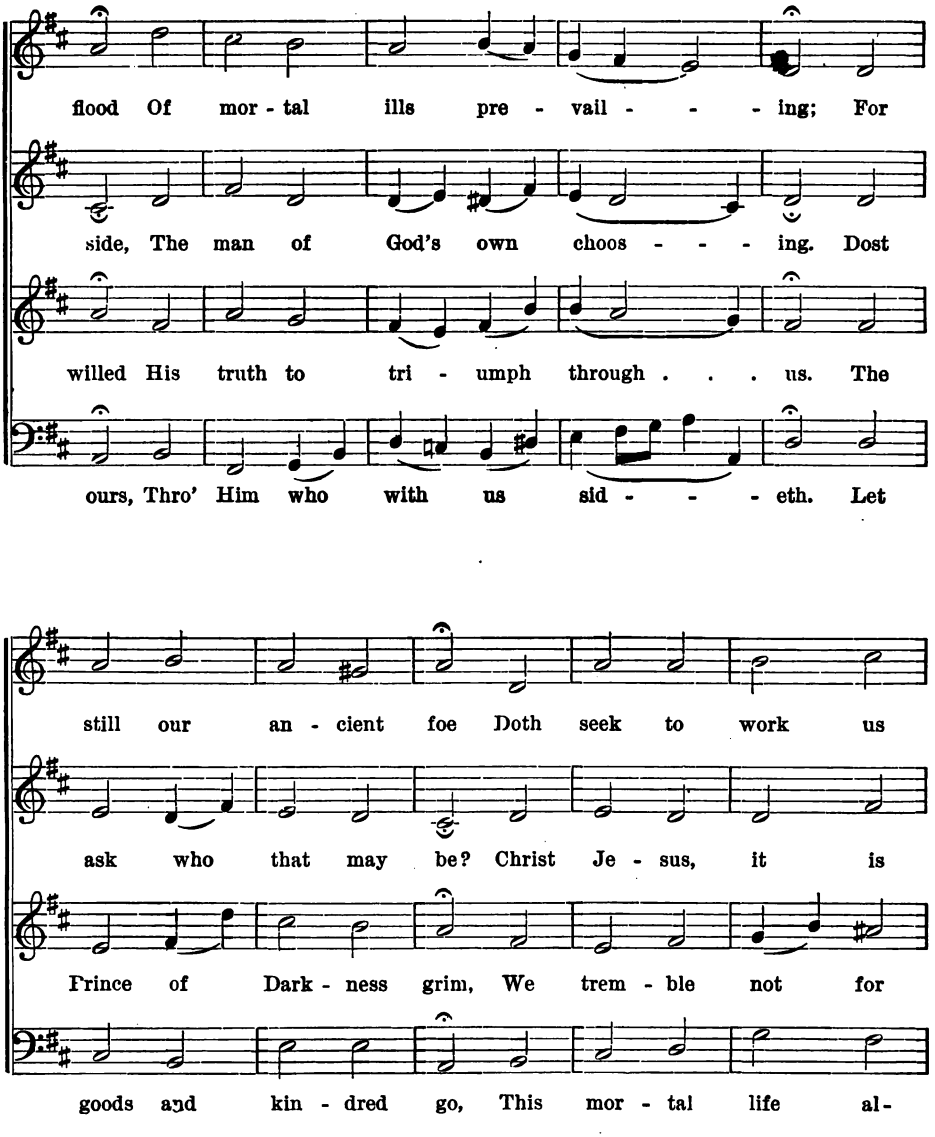

dolce.
1st time.
f
Home! All the world is not so cheering As Home, sweet Home! I've
Home! All the world besides I've slighted For Home, sweet Home!
ppp
Home! As Home, sweet Home! I've
Home! For Home, sweet Home!
f
ppp
2nd time.
rall.
Home! For Home, sweet Home!
rall.
Home! All the world be-sides I've slight-ed For Home, sweet Home!
rall.
rall.
Home! . . . . . For Home, sweet Home!

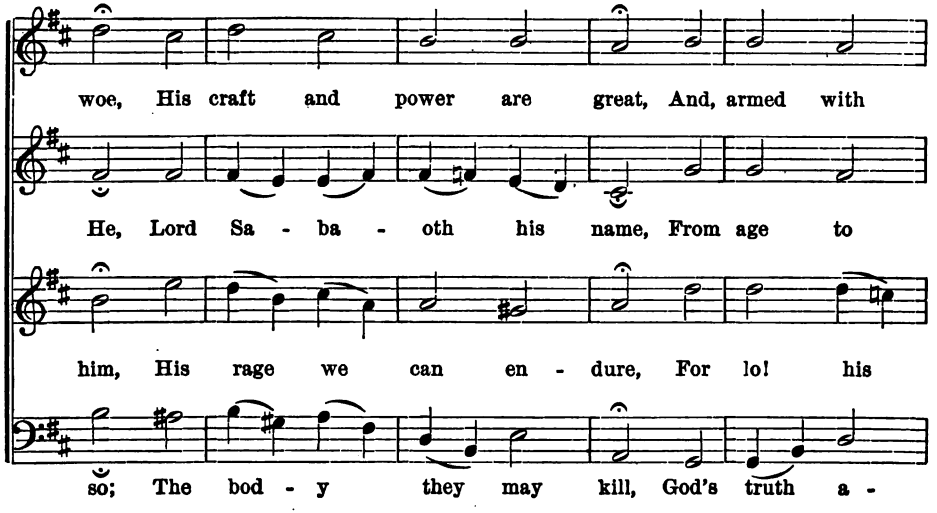
KNIGHT.

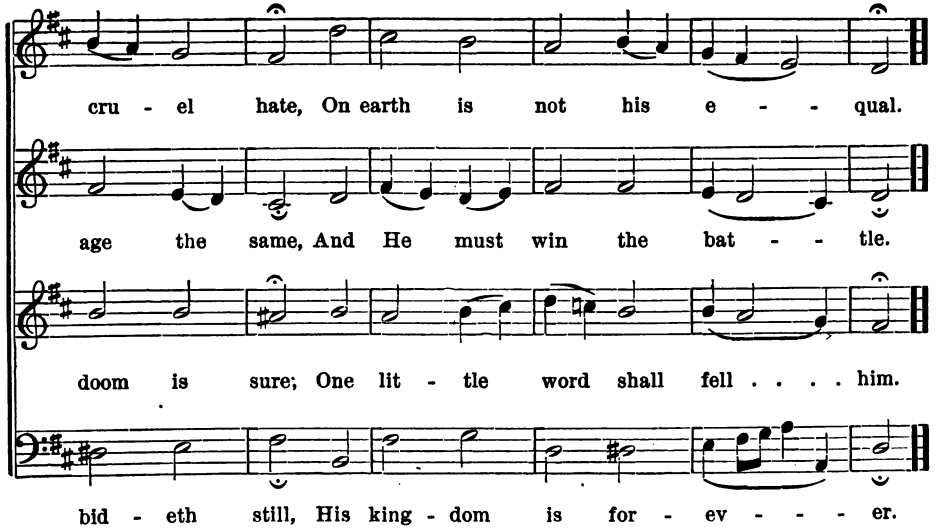
A MIGHTY FORTRESS.

Arr. by J. W. T.

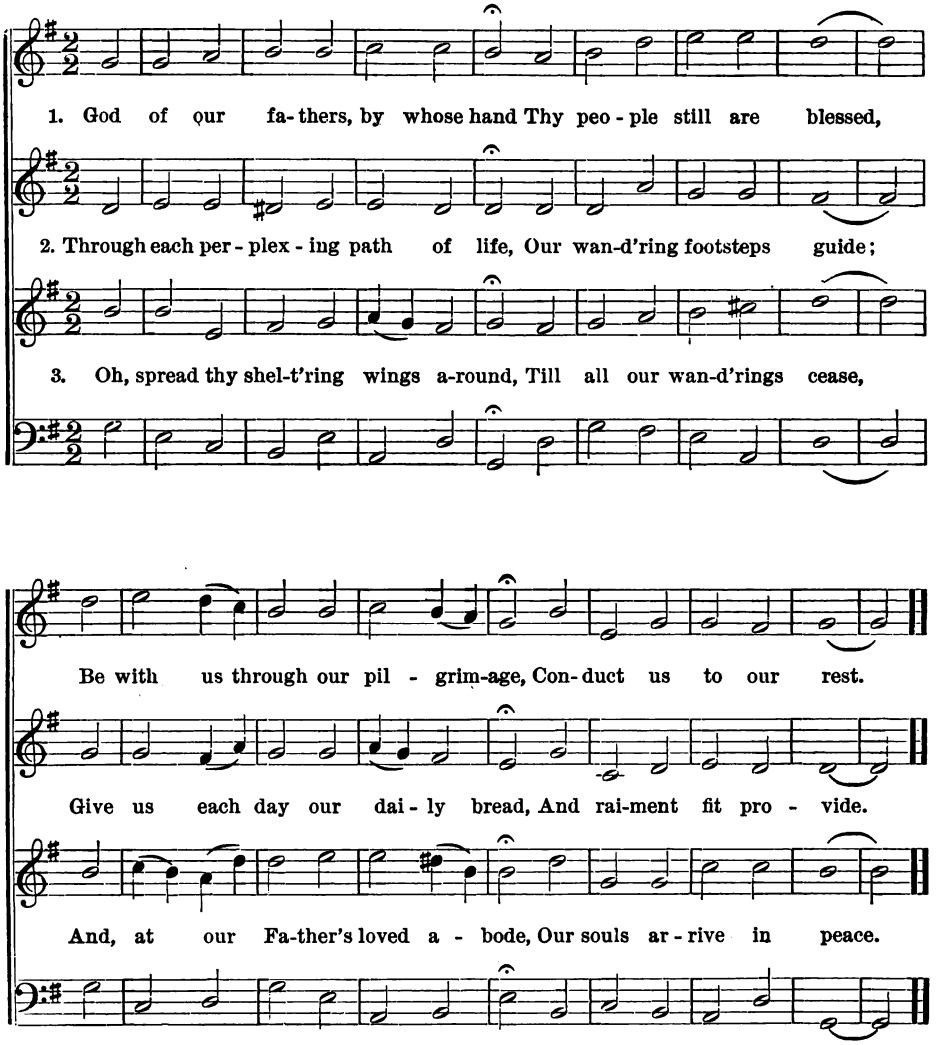



flood Of mor - tal ills pre - vail - - - ing; For
side, The man of God's own choos - - - ing. Dost
willed His truth to tri - umph through . . . us. The
ours, Thro' Him who with us sid - - - eth. Let
still our an - cient foe Doth seek to work us
ask who that may be? Christ Je - sus, it is
Prince of Dark - ness grim, We trem - ble not for
goods and kin - dred go, This mor - tal life al-


woe, His craft and power are great, And, armed with
He, Lord Sa - ba - oth his name, From age to
him, His rage we can en - dure, For lo! his
so; The bod - y they may kill, God's truth a -


cru - el hate, On earth is not his e - - qual.
age the same, And He must win the bat - - tle.
doom is sure; One lit - tle word shall fell . . . . him.
bid - eth still, His king - dom is for - ev - - - er.

GOD OF OUR FATHERS, BY WHOSE HAND.



EPISCOPAL COLL.

This book should be returned to the Library on or before the last date stamped below.

A fine of five cents a day is incurred by retaining it beyond the specified time.

Please return promptly.

Departmental Library

MAR 16 1950

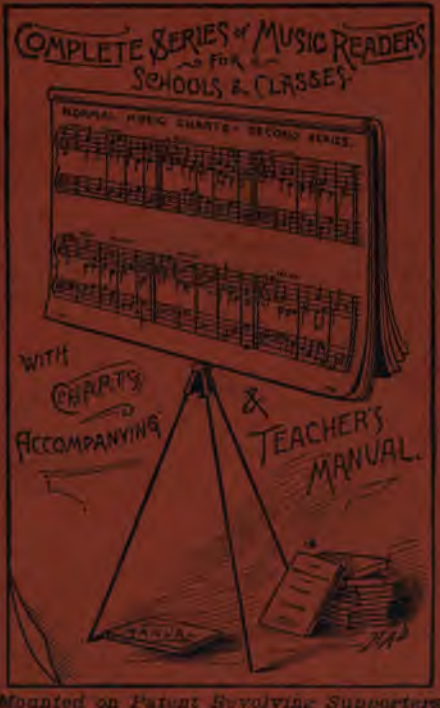
The most CONVENIENT, COMPLETE, and ECONOMICAL EQUIPMENT for SCHOOL and CLASS INSTRUCTION in VOCAL MUSIC yet published.

THE NORMAL MUSIC CHARTS.

BY JOHN W. TUFTS AND H. E. HOLT.

FIRST SERIES.

DRILL-EXERCISES IN NINE KEYS ILLUSTRATING THE SIMPLEST PROBLEMS OF TUNE AND TIME.



Mounted on Patent Revolving Supporters.

SECOND SERIES.

Drill-Exercises comprising the greater difficulties and complications in tune and time; also, Exercises and Studies in one-, two- and three-part singing, including bass.

Indispensable to the best work in schools and classes where vocal music is taught.

SILVER, ROGERS, & CO., PUBLISHERS,

50 BROMFIELD STREET, BOSTON.

NEW YORK: 9 Bond Street. CHICAGO: 122 & 124 Wabash Ave.

Press of Berwick & Smith, Boston.